

COMICS BUYER'S GUIDE

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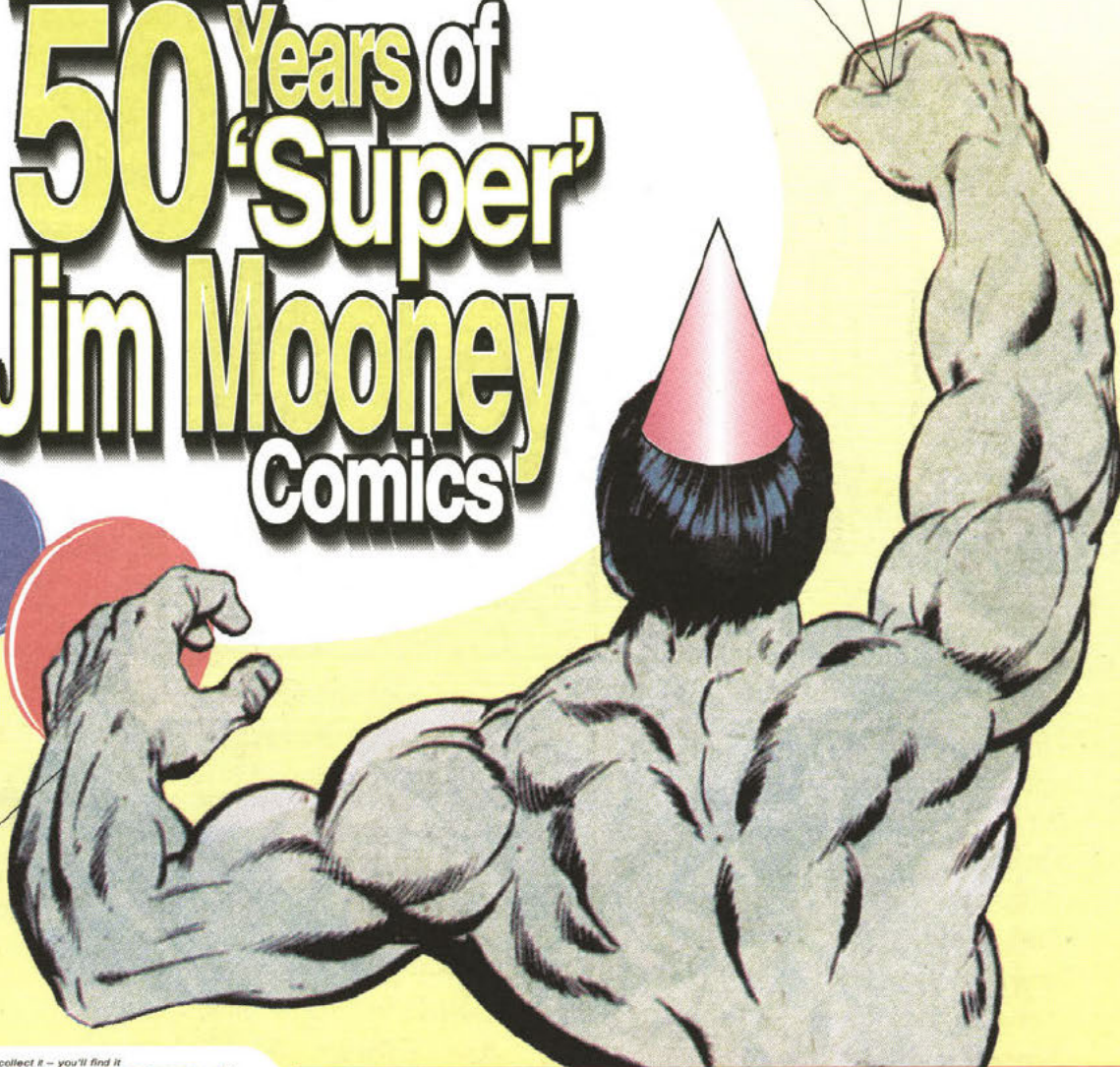
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Packing it in


Editorial
by
Maggie Thompson

No, I'm not referring to quitting! Quite the opposite.

We're in the midst of the convention season, and I'm back to my recurring nightmare: packing. Perhaps the word "nightmare" is too strong. Perhaps the term "endlessly boring and futile dream" would be more accurate. And what gets really annoying is when it's *not* a dream — and I find myself unpacking at a show and discovering that this time I've forgotten any belts. Or a tape recorder.

It's keen that the show I'm preparing for at the moment is the simplest to get ready for (though one of the most exhausting): Wizard World Chicago. We'll be driving, which means I don't *have* to restrict myself to what will fit snugly in a couple of suitcases. I can take a box of paperwork and toss it into the back of the Suburban without being bothered by the fact that it'd bust my back to tote it in an overnight bag.

And I've stayed in the hotel where I'll be staying, so I know there's an iron and ironing board in the room. This means that I don't have to iron everything (or anything)

before I leave.

What have you found to be the most help at a show? My big, fat Casio wristwatch with calculator, stopwatch, and alarm has been endlessly helpful. (For one thing, it's saved me from the vagaries of wakeup calls.) So has a small audiotape player. (It can drown out a multitude of annoying noises.) Having one crushable outfit stuffed into a carry-on has saved me more than once, when I yearned to change clothes but suitcase supplies were inaccessible. A portable, battery-operated fan.

At one point, I took a Polaroid camera along and got autographs on dated photos — but I find I take better photos with my

two other cameras. Then the problem is identifying the people I remember warmly — until the moment the prints come back. Toothpaste. Toothbrush. The hotel address, along with a map on how to *get* to the hotel — complete with reservation confirmation number.

Oh, yes, cash for the trip. And, driving to Chicago, change for the tolls. (Got that taken care of already.) A reference chart, complete with office phone numbers, in case I need to reach someone at the office.

My reading glasses. My sunglasses.

(I'm going to be gone a week and a half for the con in San Diego and a trip to LA following it. I'm thinking of shipping some of my clothes to LA in anticipation of that trip. Did I ever tell you about the con where I left clothing in a bureau drawer — and the hotel, ignoring my name on the room registration, simply sent the box of thises and thats to Krause Publications — where someone in the mail room had to figure out *whose* thises and thats they were? At least they were clean.)

I hate packing.

This week in

**COMICS
BUYER'S
GUIDE**


On the cover

Veteran comics artist Jim Mooney turns 80 Aug. 13. In honor of his more than 50 years in the business, **CBG** takes a look at his career, whose highlights include a long and memorable run of Supergirl stories for DC in the '50s and '60s, various Marvel projects in the '70s, a return to DC in the '80s, and a long-running inking assignment at Claypool for the past several years.

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Even Jim Mooney's Omega wasn't unknown to fans.

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CBG Price Guide Winners

Congratulations to the winners in our monthly **CBG** Price Guide Contest.

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Thanks to Dark Horse and DC for providing prizes.

To enter our next contest, put your name, age, and address on a postcard and send it to:

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Peace on Earth pages go for top dollar at Sotheby's auction

Artist Alex Ross donates proceeds to UNICEF



By Matt Brady

While Sotheby's comics auctions usually showcase high-quality Golden and Silver Age comics, June 28 saw the auction of something a little more modern — selected pages of Alex Ross' art from *Superman: Peace on Earth*. Ross has chosen to donate his proceeds from the auction to UNICEF.

Two weeks before the auction, on June 11, Ross and *Peace on Earth* collaborator Paul Dini were present for the debut of a limited-edition *Peace on Earth* lithograph at the Warner Brothers Studio Store at Fifth Avenue and 57th St. in New York City. The pages to be auctioned at Sotheby's were on display at the store through June 12.

"Each piece of art that was auctioned went over its maximum expected bid," Ross said. "Before any auction, Sotheby's projects a range of prices that any given

piece should bring in, and each one did better than expected, which was very gratifying.

"I donated all of the *Peace on Earth* artwork expressly to benefit UNICEF," Ross said. "At the end of the auction, Sotheby's brought in \$66,500. After they take out their 6-8%, I should be able to write a check for UNICEF for over \$60,000. Hopefully, we'll get another \$40,000 or so auctioning the remaining pages, which will allow me to give a full \$100,000 to UNICEF."

In all, the pieces of Ross' art auctioned at Sotheby's represented approximately one-third of the total pages of *Superman: Peace on Earth*. Because Sotheby's doesn't have another comic-book auction scheduled for the remainder of 1999, the remaining two-thirds of the pages will be auctioned via the Internet, with exact de-

tails to be announced later.

While Ross said nearly all of the pieces saw brisk bidding, the piece that saw the most action — and brought in the most money — impressed even him. "The piece that went for the most money was the one I figured — the spread from the end of the issue that shows Superman flying over the Earth," Ross said. "When the bidding on that one was done, the high bid was right around \$12,000."

While the initial auction may be over, *Peace on Earth* pages from the Sotheby's auction have already begun cropping up in Internet auction sites, each commanding a hefty minimum bid.

Ross' *Peace on Earth* lithograph is limited to 350 copies and retails for \$425 at Warner Brothers Studio Stores nationwide. Each is signed by Ross and Dini and comes with a copy of the comic book.

More 'Marvel Knights' for 2000

By Rob Allstetter

After signing up for a second year of their "Marvel Knights" imprint, Jimmy Palmiotti and Joe Quesada revealed at Dragon*Con their plans for returning creators and new characters. During the July 4 weekend interview, Palmiotti said that the first new project will likely be *Ant-Man's Big Christmas* in December.

"We don't know what the format is, but it's going to be Ant-Man and The Wasp — mostly Ant-Man," Palmiotti said. "Written by Bob Gale, it's going to be drawn by Phil Winslade."

"We wanted to do a giant-size edition like *Superman: Peace on Earth* or *Superman/Fantastic Four*. We wanted to call it *Giant-Size Ant-Man*. But economically, it probably wouldn't have made any money. That format is kind of a pain to deal with. So we're not sure of the format or how many issues — whether it's a one-shot or two-shot. But it's going to be in time for Christmas, probably the first week of December."

Gale, best known as the writer of the *Back to the Future* movies, was also recently involved in a "No Man's Land" story arc in DC's Batman titles. The premise, according to Palmiotti, is that Ant-Man fulfills a child's Christmas wish.

Other projects for 2000. Palmiotti said he expects the other new "Marvel Knights" projects to launch in January. "The basic thing is that 'Marvel Knights' will publish three or four comics a month, steady, starting in January, for the next year on our contracts," he added. "They're going to be done in mini-series, maybe three issues, maybe six issues. It depends on how much the characters warrant. Whatever it needs to be, we'll do it."

Palmiotti said there will be a new Black Widow series written by Devin Grayson and Greg Rucka. "It's going to be both Black Widows with Daredevil. We're looking at it as something to do with the 35th anniversary of Daredevil,

which is this coming year.

"*Black Widow* is going to be a mini, probably three issues. We have a lot of events we're trying to do around the 35th anniversary of Daredevil, so there will be a couple of one-shots and maybe a company crossover in the future. And that doesn't mean Event, either. It's another company."

"So there's going to be a lot of Daredevil projects happening next year. We're still deciding on Bullseye, Elektra — the whole cast. We're not sure exactly what we'll focus on. A lot of fans have given us plenty of ideas. But with all this stuff, it only works if it's the right writers and the right artist. Otherwise, we don't bother doing it."

Quesada and Palmiotti will continue to be the artists on *Daredevil*. Following David Mack's run as writer, Gale will write four issues, and then plans are for Kevin Smith to return.

Jae Lee, artist of *Inhumans*, will return for more "Marvel Knights" action. "He'll be doing two projects for us," Pal-

miotti said. "The first one's a new character, the second one has yet to be decided, but it might be a Daredevil-based thing. It might not. It's up to Jae at this point." Palmiotti added that *Inhumans* writer Paul Jenkins will also return, working on something with Lee.

J.G. Jones, artist of the *Black Widow* mini-series, will also be back, "but he won't be doing another *Widow* series, like everybody thinks he is doing," Palmiotti said. "He's going to be working on a new project. We're not going to let him go. He's going to be close by."

Palmiotti said there are more plans for The Punisher, probably in mini-series format. "Schedule-wise, we're going to try to be tighter this year because of the stuff we had happen with *Daredevil*," he added. "With the stuff we learned in the past year, there's going to be a lot of resolve this year. When stuff is scheduled to come out in January, it will come out in January, then February, March, etc., to the best that we can. But we will not substitute deadlines for quality."

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Byrne leaves Hulk. John Byrne and Marvel have confirmed that he will be leaving *Hulk* as of #7. Byrne declined to comment on his departure, and when pressed, referred to having learned his lesson from his very public departure from *Sensational She-Hulk* years ago.

Hulk editor Tom Breivort was like-

TRY AS HE MAY TO REMEMBER--TO CLEAR THE HAZE FROM HIS BRITISH BRAIN--HIS BRAIN WHICH ONCE HAD BEEN AMONG THE KEENEST SCIENTIFIC MINDS ON EARTH--THE HULK CANNOT!



wise mum on the details surrounding Byrne's departure. "Suffice it to say that John and I reached a point of irreconcilable differences, and so the situation is changing," Breivort said.

"As far as John's work on the series, since I really don't want to turn this into a shooting match of any sort, I don't see a point in giving a play-by-play of my opinions of the pluses and minuses of what John brought to the series.

"I will say that I thought that the Byrne/Garney team was a fine pedigree with which to relaunch *Hulk*, and I'm regretful that things didn't work out to allow it to continue."

Current *Hulk* artist Ron Garney reported that he will most likely stay on the series, despite Byrne's departure and the unrelated departure of inker Dan Green.

Breivort confirmed that current *Wolverine* writer Erik Larsen will step in to write *Hulk* #8, naturally enough, a battle royale between the Jade Giant and the pint-sized X-Man. The story will be the first of October's two *Wolverine/Hulk* pairings, the second of which appears in the pages of *Wolverine* #144.

"With *Hulk* coming out early in the month and *Wolverine* coming out late the following month, and Wolvie having bone claws in one and adamantium in the other, it couldn't be called a direct crossover," Larsen said. "Plans are still being formulated as to how this will

work exactly. With Byrne's departure, this may be a tad messy, but I've wanted to write this character all my life and I'll find a way to make this awesome." Breivort added that he is currently considering possibilities for a regular *Hulk* writer.

Willingham returns. Comics veteran Bill Willingham returns to the big leagues in October, writing and penciling Vertigo's *Proposition Player*, a six-issue mini-series that mixes Heaven, Hell, and high-stakes poker. The story begins with a professional poker player collecting vouchers for a roomful of people's souls and takes a decidedly Vertigo twist when he learns that what he saw as harmless fun is actually a deadly serious matter of celestial significance. Painted covers will be by John Bolton.

Lyle, Namor return with Waterworld. Tom Lyle returns to the pages of Spider-Man in October, this time as both writer and penciller of a three-issue Spider-Man limited series tentatively titled *Waterworld: Atlantis Attacks II*.

Rather than a bad Kevin Costner movie, the title refers to a device used by a band of Atlantean raiders in their attack on Manhattan. The "Waterworld" device is capable of drilling through the bedrock under Manhattan and then exploding, crumbling the island and ultimately sinking New York

beneath the Atlantic. Naturally, Prince Namor will be involved, appearing, according to Lyle, at the end of the first issue. "Namor's plenty mad when he shows up," Lyle said. "Spider-Man's pretty mad as well. Will it lead to a traditional Marvel meeting of big guns? We'll have to wait to see."

More Tellos in October. As *Tellos*' popularity continues to grow, readers will get a chance this October to find some of what went on before *Tellos* #1 in the *Tellos Prologue* coming exclusively from Dynamic Forces.

Written and drawn, respectively, by creators Todd DeZago and Mike Wieringo, the *Prologue* will tell a pre-#1 tale of two new characters, Rikk and Hawke, who will join the series' regular cast with #4.

"It's kind of a *Pulp Fiction* approach to *Tellos*," DeZago said. "We go back and show a little of what happened before *Tellos* #1; it's not exactly what readers may have thought.

"For example, you'll get to see where the amulet was before Serra got it and things like that. Suffice to say, you'll see events that you saw in *Tellos* #1 in the *Prologue*, but they'll more than likely be occurring in the background. Rikk and Hawke's actions set them up for their entrance to the regular monthly series in #4 — they've been doing something else while we were going on with *Tellos* #2 and #3."

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DC Jimmy Olsen #90

DC Jimmy Olsen #118

DC Jimmy Olsen #125

DC Jimmy Olsen #130

DC Jimmy Olsen #132

DC Jimmy Olsen #154

Modern E Man #9

DC Green Lantern 1962, #12

DC Doom Patrol Aug. 1965, #113

DC Adam Strange Adventures Aug. #225

Gold Key Tarzan #164, 1967 (Fair)

Marvel Strange Tales #182 Feathery A Strange

Marvel Hulk #172

Gold Key Phantom Issue #17, 1966

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Marvel Conan #1

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Marvel Conan #11

Marvel Conan #15

DC Action Comics #100

DC Action Comics #1 Repro

Marvel Avengers #103

Marvel Beware? #4

Classics Illustrated Around The World

Modern E Man #10

Sharp #2 Issue 2 c. 1946, Asst. stories

Avon Cow Punisher #3, 1947

DC Fighting Forces Issue #46

DC Fighting Forces Issue #61

Fawcett Hop A Long Cassidy Lot Consists of

Charlton unusual tales #45, 1964

Dell Tomb of Ligeia, 1965 (no back cover)

DC Manhunter #91 V-Good

DC Manhunter 93 V-Good

Marvel X-Men #60 Very Good

King Flash Gordon Issue #1 Good

King Flash Gordon Issue #2 Good

King Flash Gordon Issue #3 Good

King Flash Gordon Issue #4 Good

King Flash Gordon Issue #5 Good

DC 1946 Sensational Comics (Wonder Woman)

Good

DC Brave & Bold Issue #128 Good

Marvel #32 of Greatest comics featuring FF

Good

Marvel Howard the Duck #5 Good

Marvel Howard the Duck #5 Good

Marvel Howard the Duck #6 Good

Marvel Howard the Duck #6 Good

Marvel Howard the Duck #4 Good

Marvel Howard the Duck #3 Good

Marvel Marvel Tales #3 Good

Marvel Marvel Tales #13 Good

Marvel Patsy Walker #121 Good

Marvel Patsy Heedy #108 Good

DC Sgt Rock #299 Good

DC Life w/Blinky

Dell 1945 Looney Tunes

Dell Feb. Looney Tunes

Dell March, Looney Tunes

Dell Jan, Looney Tunes

Dell June, Looney Tunes

Dell Looney Tunes

Gold Key Capt. Nice #1

1950's United Feature, Fritzi's & Ritzie Lot

Issues #35, 22, 18, 17, 14, 4

1950's Blondie King Comics #52, 165

1961 Halden Dennis Menace

1959 Dell Beetle Bailey Jan

1950's ? Marvel Tessie Typist #8

1940's Agst Kings Features Sparkler #69

1959 Dell Tubby (Lil Lulu) Nov

1967 Ha Ha Funnies July

1947 Big Shot Asst. Comics #75

1905 Famous Funnies #151

Marvel George & Judy #21, 1948

1920's Dime Store Comics Asst - Secret Service

#1-5

1940's Woody Wood Pecker #374

1947 Disney #9

1940 Porky Pig, Sept/Oct

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1960's Dennis The Menace Surprise Package,

1957

1973 Archie "Pop" #276

1960 Dell Felix, Oct, Dec

1959 Dell Disney Christmas Parade (no back

cover)

1953 Tom & Jerry Mag

1960 Charlton Mysteries of Unexplored Worlds,

March

1953 Dell Tom & Jerry, 1953, Oct

1953 Dell Popeye #113

1950's Archie, Super Duck #45

1950's Dell Looney Tunes #141

1950's Dell Disney (ripped cover) #18 of

Comics & Stories

1950's Dell Giant Beach Party (Disney)

1950's Dell Disney Books From Holland

1954 Dell Vacation Parade Carl Barks

1950's Dell Scrooge Visits Disneyland (torn

cover)

1950's Dell (cover ripped) Donald Duck #66

1960's Archie Betty & Veronica #191

1960's Archie Betty & Me #31

1960's Harvey Lil Audrey #113 (slight graffeti

on cover)

1960's Harvey Caspers Ghostland #65

1960's Harvey Casper #164

Archie Life w/Archie #132

1953 Dell Tom & Jerry Christmas 1953 Carl

Barks Author

1962 Dell Top Cat (some graffeti)

1964 Harvey Sad Sack #46

1950's Dell Donald Duck Fun Book #11

1960's Halden Dennis The Menace #3 1960's

Archie Life with Archie #49

1950's Roly Poly Comics #10

1947 Popsicle Pete Promo

1950's Capt & The Kids #22

1950's Dell Oswald Rabbit #102

1943 Funny Book #6 Asst. stories

1966 King, Blondie #164

1961 Dell, Quick Draw McGraw, March

1960 Dell, MGM's (Tom & Jerry Mousketeers)

1960's Dell, Huckleberry Hound, Nov-Dec

1950's Dell, Woody Woodpecker, "New Funnies"

(damaged)

1954 No cover, Donald Duck Dell

1940 Felix VG, June/July

1964 Dell Ch DC Crashcop, 1964

1957 Nancy Dell, Sept

1961 Charlton Space War, Oct

1960's Dell Asst. Goofy Titles

1950's Dell, Tillie the Toiler #150

1950's Asst Daffy Titles

1940's Dell Brownies Asst Titles

? DC Mutt & Jeff #64, 35

1950's Dell Little Lulu Nov.

1960's Harvey Sad Sack, Funny Friends #23

1960's Dell Little Lulu Lot, July, Aug, Nov

Tip Top 1950's Lil Abner Lot #57, 102

1960's Dell Books #686, 531, 649

1970's Archie Life w/Archie #107

1960's Halden Dennis The Menace #1

1950's? Quality Egbert #4

1952 Dell Looney Tunes October

1970 Archie Little Archie #61

1960's Sad Sack #39

1954 Dell Disney Vacation #5

1960's? Harvey Dagwood #61

1950's Winnie Winkle #94

1952 Looney Tunes #146, Dell

1952 Looney Tunes #132, Dell

1945, Looney Tunes, Oct 1945 Dell

1950 Dell Looney Tunes

1955 Dell Looney Tunes

1950's? Atlas Homer Ghost, Nov

1954 Dell Looney Tunes, September

1952 Dell Looney Tunes, December

1950's Dell Feb. Looney Tunes

1953 Dell Looney Tunes, May

1955 Dell Looney Tunes, April

1961 Dell, June

1960's Dell, Aug

1960's Dell, March

1950's Dell, Sgt Bilko presents Pvt Duberman

Marvel #143 Millie the Model Good (5 copies)

Marvel Sgt. Fury #119 Good

Marvel Sgt. Fury #119 Good

Marvel Sgt. Fury #96 Fair (2 copies)

Marvel Sgt. Fury #96 Good (5 copies)

Marvel Doc Savage #4 Fair

DC Entire story of Knightfall, 1993 sold as lot

Marvel Special Edition #12 SGT Fury VG

Marvel Special Edition #12 SGT Fury VG

Marvel Special Edition #12 SGT Fury VG

Marvel Special Edition #12 SGT Fury (water

damaged)

Marvel Special Edition

Marvel-Marvel Mystery #77, 1946 Good

Quality Black Hawk #29

1950's Our gang comics, January

1950's Krazy Kat 1952 #5

1945 Zoo Funnies #2

1960's Archie #218

Casper #9 Harvey 1960's

Dell Asst. Issues Beetle Bailey

1970 - On

Gold Key Grimms Ghost Stories #14 (6 copies)



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Gunsmith Cats: Bean Bandit #7

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On sale July 28

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Buffy the Vampire Slayer #11

Classic Star Wars: A Long Time Ago . . . #5

Edgar Rice Burroughs' Tarzan—

The Savage Heart #4

Ghost #11

Grendel: Devil Tales

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Madman Comics #15

The Mystery Men (movie adaptation) #1

Sock Monkey Vol. 2 #1

Star Wars #8

Jeff Smith announces Bone 'intermission,' two prequel series

By Maggie Thompson

Fans who have followed Jeff Smith's *Bone* since its debut in July 1991 — or who have picked up on it in the interim — have become increasingly excited, as the tension has steadily mounted. Fone Bone and his friends have faced moments of comedy and grief, and now the story is heading for its conclusion. But wait!

Yep. That's what Smith is telling his readers. He's at the end of the second act, building to a climax and a big cliffhanger. "Issue #37 is where everything explodes, my big Fantastic Four special: the apocalypse."

And then they're going to have to wait. "I'm going to write and direct the film," he told *CBG*. "If I tried to continue the series on a regular basis right now, it wouldn't work. Sooner or later, there'd have to be a break." So he'll handle it the way J.R.R. Tolkien handled the production of his epic. He'll take a planned, scheduled break.

There will be two three-issue, self-contained mini-series. "The intermission projects will add something to the overall Bone story, but they'll be short and complete in themselves."

The first out the door will be the story of Big Johnson Bone, who founded Boneville. "No one knows what happened to him," Smith said. The three-issue story drawn and co-scripted by Tom Sniegoski will be the black-and-white *Stupid, Stupid Rat Tales: The Adventures of Big Johnson Bone*. The mini-series is scheduled to begin in September.

Smith said, "The story of the mini-series is that, when the Pecos-Bill-like Big Johnson arrived in the valley a long time ago, the rat crea-

tures all had long tails. Rat creatures don't have tails now. This will explain what happened." The story is by Smith and Sniegoski. Sniegoski will write, and Smith will draw, with both of them working on the layouts. Sniegoski worked with Smith on the "Riblet" back-up stories. "It was so much fun," Smith said, "I wanted to do something with him again."

"The scheduling for *Rose* will depend on Charles Vess — and announcements will come when that's ready," Smith said. The prequel has its roots in a six-page preview story in the *Trilogy II Tour Book* released by Cartoon Books in summer 1998. *Rose* is the story of Gran'ma Ben when she was Thorn's age — in her late teens — and her adventures in the valley. The story will be written by Smith and Vess will paint it.

"The difference between the two intermission stories," Smith said, "is that *Big Johnson Bone* is heavy on humor and action. *Rose* is much more aimed at romantic fantasy. You've seen six pages already, and the slogan is, 'Pure fantasy: No Bones about it.' It will involve the awakening of The Lord of the Locusts and set the stage for what happens in the main *Bone* series. It'll also include The Hooded One."

Then, it'll be back to the series.

"Those will be my 'intermission shows.' When we get ready to come back with *Bone: The End Game*, we'll start with a new #1, a 48-page squarebound story ready to launch into the conclusion. The movie production schedule will affect the timing of the project. Once we actually go into production, we'll know how long I'm going to be tied up. I don't want to interrupt Act

III, once I get going. We can plan from there."

He said the plot of the film will not include "Act III" of the story. "So far, the comic-book readers will be way ahead of the movie audience. The series is planned the way George Lucas planned his series. And J.R.R. Tolkien planned his. I'm going for that moment when Frodo is in Mordor — and I take an intermission. I love the serialized aspect of comics."

Clearly, creators' influences on Smith are abundant. Asked for a list of influences and favorites, he cited Bugs Bunny, *Star Wars*, *Lord of the Rings*, Carl Barks, and *Moby Dick*.

The cliffhanger pause in his series comes now. "I just really bring up a bunch of new questions. There's a huge, huge cliffhanger. You know everything that's going on, we're all set to go in-

to the third act. When we return it'll just be a flat run to the end."

He compared the status the comic-book *Bone* will have for a while to what happened to the first *Star Wars* trilogy at the end of *The Empire Strikes Back*. "It's like that. I do my best to make it at least that horrible and wonderful at the same time. I've tested this story out on a lot of my buddies and friends whose cartooning I respect, and they loved it."

He said the moment of suspense is "like any second act": "You build up to a certain point. All the secrets are revealed. Now you have to win."

Oh, come on. Surely, Smith could be more specific. What will happen? "Fone Bone, Thorn, and Gran'ma run through the valley pursued by locusts. That's what Act III will be."

Cartoon Books launches retailer library program

Cartoon Books has announced plans for a Bone Lending Library program for retail stores. "We conceived this idea after I spoke to many retailers about how to promote graphic novels and trade paperbacks in their stores," Cartoon Books head of Marketing and PR Lopa Mukherjee said. "I noticed a trend among many successful retailers who 'loaned out' trade paperbacks and graphic novels to their customers to encourage greater readership. All these stores mentioned very successful results and many indicated that the graphic-novel section has become one of the most profitable areas of their businesses."

"Lending libraries are an essential tool in building a better market for trade paperback collections," said Joe Fields, owner of Flying Colors Comics in Concord, Calif., "Loaning that first volume of *Bone* also leads to sales of subsequent volumes and periodical issues. I'm seeing new kids coming in the store as a result of this and other sales programs we use here at Flying Colors."

Under Cartoon Books' Lending Library program, the company will send 'library' copies of the first *Bone* trade paperback, *Out from Boneville*, to retailers who wish to implement the program in their stores. The books will be available to retailers free of charge and will be clearly marked "Lending Library Copy — Not for Resale."

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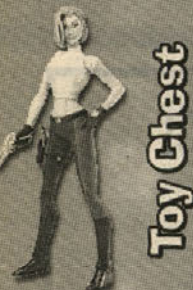
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This week in Japanese comics and animation

A.D. Vision

In **Tokyo Blue: Case 1: Live Action**, partners Mika and Rin have nothing in common. But when the Japanese government learns that a former convict may flee the country with perfect counterfeiting film for American \$100 bills, Mika and Rin get the case. A \$19.98 dubbed tape is scheduled for late September.

Central Park Media

Legend of the Devil is the second release from Central Park's live-action Asia Pulp Cinema line. Shuranosuke Sakaki, a peerless swordsman, is caught in a deadly political struggle between two noble families and a band of ninja. Not for children. The 90-minute subtitled tape is priced at \$29.99 and scheduled for late September.

Urotsukidoji: Return of the Chojin is a new comics series coming from the adults-only CPM Manga X line in late September. Picking up where **Legend of the Overfiend** left off, the chojin has awakened in the body of 19-year-old Tatsuo Nagumo. Also, the arrival of a new teacher with underworld connections at Meijin College bodes ill for the student body in the \$2.95 title.



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the face of technology on the verge of making artificial people. The new series, or at least the first volume, is more focused on things internal to the team. The series begins with an outsider, a newcomer to Tokyo, stubbornly tracking down the Knight Sabers so that she can join them. Watching the first tape is reminiscent of watching *The Three Musketeers*, with Michael York as D'Artagnan. With so many changes made to the characters, the first volume leaves plenty to explore as far as each of the Knight Sabers' motivations and background is concerned, from the mysterious founder to the fourth and newest member.

As to which version of *Bubblegum Crisis* is better, that depends on the individual viewer's personal taste. Each is well-told and well-animated, and science-fiction fans will be rewarded, if they hunt down both the two previous series and the new one. Just don't get them mixed up.

Bubblegum Crisis: Tokyo 2040 Vol. 1: Shadow War A.D. Vision

Anyone who's seen the original *Bubblegum Crisis* and *Bubblegum Crash* series released in America by AnimEigo needs to know right off that the new *Bubblegum Crisis: Tokyo 2040* is not a continuation of the storyline. It's an easy assumption to make, since the first two series were set in 2032 and 2034, respectively. But the new series is, instead, a reworking of the original series concept and stands on its own as a separate work.

Anime fans have seen this before, when the popular *Tenchi Muyo* and *El Hazard* original video animation (OVA) series each got picked up as TV series. The OVAs and the TV series have to be watched as separate stories. It's sort of like the difference between DC's Batman and Superman comics and the *Batman* and *Superman Adventures* titles.

Viewers who sit down expecting a connection with the previous *Bubblegum* series are going to be confused. While the major characters' names will be familiar to longtime fans, there have been changes in character designs (some of them radical), and a couple of our heroines have apparently undergone complete personality transplants. The creators also updated the science behind the science fiction — after all, it's been more than a decade since the first series was released in Japan. But they're still the Knight Sabers, four female mercenaries with advanced battle suits who take on androids that run amuck. Their main opposition is still the Genom Corporation, which makes those androids, called "boomers" in the world of *Bubblegum Crisis*. Rounding out the roster is Tokyo's A.D. Police, which still desperately tries to keep a handle on the rogue-boomer problem, without much success. And each episode still contains plenty of all-out action.

The major change, apart from the radical personality shifts, is the series' approach to storytelling. The original *Bubblegum Crisis* followed the adventures of a well-established team, the Knight Sabers, but also included themes exploring the nature of humanity in

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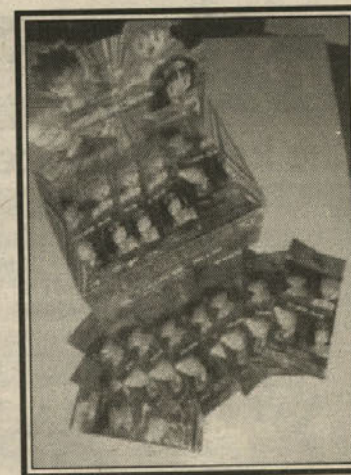
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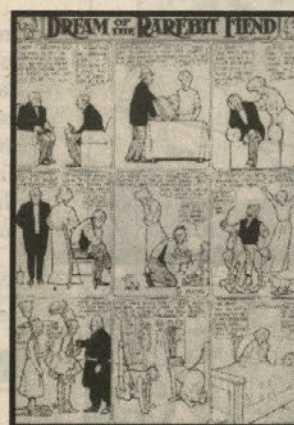
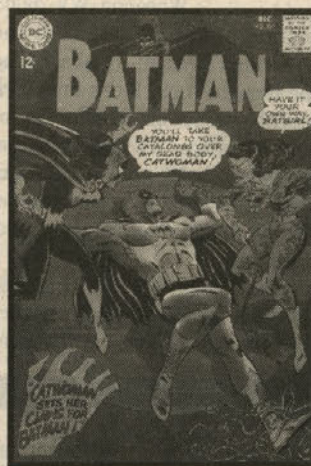


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Press releases and review copies should only be sent to Maggie Thompson, *Comics Buyer's Guide*, 700 E. State St., Iola, WI 54990; faxed to Maggie Thompson at (715) 445-4087; or e-mailed to cbgnews@krause.com. Format policies for press releases and graphics are described in the above paragraph. Directions to company websites alone do not constitute acceptable press releases for consideration.

The editorial department does not handle subscription and advertising questions. Check page 4 for appropriate contact information. The best way to get in touch with us is by e-mail, fax, mail, and phone (in that order).

Bob Almond

OK, gang, let's clear the air of all those rumors running rampant: *Black Panther* is not canceled! I've read the frustration and panic on the Avengers Message Board and could understand the cynicism concerning Marvel's press releases that the title was, indeed, continuing beyond #12.

I can firsthand confirm at this point that Sal Velluto and I will be the regular art team joining writer Priest starting with #13 (post-Marvel Knights with new editor Ruben Diaz).

From what I understand, every effort will be made to keep the issues on schedule. We hope to keep the momentum going on this outstanding series and are excited to be joining Priest after a run of so many talented artists.

David Campiti

Glass House Graphics
109 N. 18th St.
Wheeling, WV 26003

Congratulations all around to the crew at Sicilian Dragon. It's about time someone brought Anne Rice's fine work back into the comics biz to follow in Innovation's footsteps. It's especially cool that the person bringing it back works day-to-day with Anne Rice, and most of the creators working on it were part of my original crew.

One minor point, however: I noticed Faye Perozich and Daerick Gross each lending a bit of inaccuracy in the Anne

Rice comics article in *CBG* #1339 that I wish to correct. The vagaries of time vs. memory, and the need to say something fresh to promote a new company and series, led to an error worth noting.

On Page 38, Faye is quoted as saying "... unfortunately, I didn't know enough about the business to know that asking an artist to do 32 fully painted pages per month is damn near impossible — OK, it is impossible ... I tried to get the schedule changed to bimonthly ..."

I was left scratching my head on that one. As the publisher and editor on each and every one of those Anne Rice titles she's referring to, I can say for certain that I personally scheduled *Interview with the Vampire*, *The Vampire Lestat*, and *Queen of the Damned*'s 12-issue runs as bimonthlies. Unlike Faye, I'd been in the business a decade at the time and already knew that monthly was impossible. We'd had long talks with our backers about the gamble of an adaptation running 400 pages across two years.

Oddly, however, on Page 39, Daerick Gross also perpetuated the same myth: "I was too naive to realize that 32 pages of painted art every 30 days was unrealistic."

Of course, it's unrealistic; that's why the series was slotted for every 60 days, and that same bimonthly schedule was later evident on *Interview* (by Alex Ju-bran) and *Queen* (by Octavio Carello),

when I rotated those two titles.

Time may have blurred memories for some folks, but, in the heat of production, I remember that Joe Phillips pencilled the first issue of *Lestat*, and Daerick painted over it in something like eight weeks; when Daerick did his breathtaking second issue solo, he took something like 10 or 11 weeks.

I remember my conversation with him at the time going something like, "You would have to do the next issue in five weeks to get the series back on schedule," which came as a surprise to him because he thought we'd simply shift the whole schedule to the right. Ultimately, that's what we did, because five weeks to illustrate any issue was unworkable, no matter how many assistants Daerick could've corralled.

And, as much as we hated doing it, the "bimonthly" *Lestat* actually came out roughly every 10 weeks — which was Daerick's real personal schedule to produce his lovely art on the series.

I do recall Daerick turning one issue in, in nine weeks instead of 10. He said to me, "It's the earliest I've ever been late."

You don't forget unforgettable lines like that.

Good luck to all involved. I know this team has tried to get this project off for six years, and their dedication finally bore fruit.

[Dates on the first nine issues of *In-*

(Continues on Page 16)

For Art's Sake

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By Chris Smigiano





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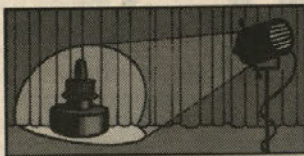
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Oh, So?

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novation's *Anne Rice's The Vampire Lestat* were: Jan 90, 90, May 90, Jun 90, Sep 90, Nov 90, Jan 91, Mar 91, and May 91 The last three issues were just dated 1991.]

Dennis Lynch

68 36th Ave. SW
Cedar Rapids, IA 52404

I got a shock today, but it was nothing compared to the one that hit the owners of M & M Comics here earlier this week.

The Cedar Rapids Gazette reported in a story that a fire had been extinguished in our comics shop. Apparently started in an HVAC system, it resulted in considerable smoke damage to the store and its neighbors in the strip mall.

I arrived at the store today, not knowing what to expect. What I found was exceedingly ugly. Everything in the store was covered with a thick layer of black soot. Display cases and windows were opaque. The smell of smoke pervades everything. The electricity was off, so it was difficult to see the full extent of the damage. There didn't appear to be much water damage, but I could be wrong.

The owner, Mike, arrived while I was surveying the damage, and his face told me everything I needed to know. Years of work are all suddenly in suspension. He doesn't know the status of the business. He couldn't say when or if it would ever reopen. He estimates it will take two months to get the building refurbished.

All of the problems of small-businessmen everywhere have fallen on his shoulders. His livelihood is suddenly in doubt. He has stock arriving with nowhere to put it. He has many regular customers, like me, who depend on his store for our weekly fix of comics and magazines. He may have bills coming due with no income to cover them.

Oddly, this tragedy for Mike has come at a time when I had been seriously considering giving up comics. While Mike's service has been exemplary, after 30 years of weekly buying, I may be shifting gears.

I find myself reading fewer and fewer comic titles. Many of my favorites, such as *Uncle Scrooge* and *The Spirit*, are drying up and going away. Few new comics catch my eye. The only new series I've started recently, *The League of Extraordinary Gentlemen* and *Fanboy*, are both limited series.

Other series that I've followed since the beginning, like *Vampirella* are almost unreadable, with poor stories and uninspired art. Old comics favorites, like Hal Jordan, are not around regularly.

I've even thought about dropping my

22-year subscription to *CBG* for the last couple of years. I buy so few comics that the ads do me almost no good. I enjoy the editorial content and articles and some of the strips. The columns by Mark Evanier, Peter David, and Tony Isabella are the crown jewels that swing me to resubscribe.

Tomorrow, I will drive across town to visit a comics shop that's only been around a short time. I've not been there before and have no information about its stock or supplies. The entire future of my collecting may be determined by what I find over the next 18 hours.

When I read about collectors who have to drive long distances every week or so to find comics, I feel guilty about complaining about a 15-mile trip.

This is a serious crossroad. This is not the sort of middle-age crisis I ever expected to face. Why do I find my stamp collection so much more satisfying these days? What will happen tomorrow? I don't know. But this is as close to gaffing as I've ever been, and I'm not happy to be facing this choice.

[Well, we'd sure hate to see you go, too, and we appreciate your ongoing support. We're delighted that you're enjoying our columnists as much as we are.]

One of the focal points of your letter seems to be the problems of enjoyment. You absolutely should be getting what you enjoy — and, yes, even a 15-mile trip can affect this (though, yes, many of us are envious of the ease of that specific commute). I've got to say, though, that there are truly a terrific bunch of cool comics out there today. Could it be that you've been missing some? And some of what you already enjoyed may be back sooner than you think.

No matter what, Krause Publications is here to serve your collecting needs (she said, shifting into brightly encouraging sales mode). We have a cool stamp publication, *Stamp Collector*, and a free sample copy is available upon request: Free Copy, *Stamp Collector*, 700 E. State St., Iola, WI 54990.]

Andy Fish

Show me what I'm missing.

On the eve of the big "Review" issue of *CBG*, why not consider increasing the number of titles reviewed in every issue? This is where *CBG* really drops the ball. Your Comics Panel system gives us five opinions on each title reviewed. Why not let each of the five pick a title they'd like to recommend, instead?

What good does it do to have someone who doesn't like manga review a manga title? You couldn't pay me enough to read a book about elves, but does that mean *Elfquest* is a bad series? No, it means you don't want me reviewing it if you want an accurate opinion, because, walking into it, I'm biased.

All the current system does is show us that tastes differ. What is the point? I'd also like to see only recommended titles reviewed. If a comic book is lousy, don't waste my time and yours telling

me how lousy it is. I want to know what's good. The current market state and my budget don't allow me to waste my time hearing about titles I shouldn't be reading.

I'm a big enough boy to make my own decisions on what I spend my money on. Tony Isabella does a great job at reviews, pointing out titles we might enjoy. I recently started buying *Animerica* based on his recommendations.

Norral Johnson's letter in #1339 regarding e-mail addresses in classified ads gave me a chuckle. While I agree that it isn't the greatest plan to alienate potential buyers and sellers who don't have an Internet address, it got me thinking. When I see an ad for something, if it doesn't have an e-mail address, I usually won't even bother to contact that person.

First, because I get my *CBG* regular mail, which means about two weeks after it's printed, so 90% of the time the item is already gone. The bother and expense of writing a letter of inquiry as to whether an item is still available usually results in no response at all. A phone number is fine, but, if I'm reading the ad late at night, as I usually do, I don't want to call the person, and I'll probably forget in the morning.

The solution? A quick e-mail. Bam-O. No charge, instant message, 99% of the time a speedy reply. All the items I've purchased through *CBG* this past year have been through e-mail.

Lastly, I find it very interesting that an ad which features Budd Root's very small artistic depiction of a nude woman is edited in *CBG*, while a photograph of a woman who has clearly suffered some type of bloody head wound (via ax, bullet or knife) is allowed in the ad for a video company a few pages later. It's a reflection of today's society in that graphic violence is perfectly acceptable, while nudity is prohibited.

We really don't have to look so far to find the cause of increased violence among today's youth. To paraphrase a famous comic strip, "We have met the enemy, and it is us."

P.S. Thanks for the *Dark Knight Archives* Vol. 1 & 3; the contest was a lot of fun.

[Glad you enjoyed it.]

Regarding the comparison and contrast in the ads, we hope you'll keep in mind that *CBG* tries to provide its content in such form that comics shop owners carrying it anywhere in the country can be confident that they won't get hassled over material displayed therein.

And regarding reviews: They take the most time to prepare per square inch of anything in *CBG*. We try to offer the widest possible variety of input, so's to expose our readers to the widest possible variety of cool stuff — or, occasionally, to make comments we hope will encourage development or discussion in directions we'd like to see explored.

In the case of our *Retailer Reviews*,
(Continues on Page 18)

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Oh, So?

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we've selected a varied group of people who make their livings by knowing the field well and knowing how what they like correlates with what other people like. They also (speaking of axes) seem to have few axes to grind. Given that, the way we pick what it is that they're to review is going by input from the companies involved. Those companies pick the item representing them.

In the case of our own **Panel**, they're picked as you suggest, usually with panel members providing a pick — sometimes from material that misses the deadline for the Retailer Reviews.

In both cases, the idea is not that opinions differ but that we provide a sort of 3-D view of each item. Here's the issue seen from four people who know comics but come from different backgrounds. Whenever I read this sort of thing, I often come away feeling far better informed and far more interested in reading some of the items than a one-sided review. And when a reviewer who doesn't care for funny animals recommends a funny animal title despite that (and that's precisely what often happens in group reviews), it can attract readers who wouldn't otherwise take a look at a funny animal title to, yes, check that one out. Otherwise, you get only an inbred audience which never tries anything new. And a title which could break out to a wider audience which is forever relegated to a ghetto. (Wups! Did my metaphor get a little wild?)

When I choose things for **Comics Guide**, I tend to end up focused only on things I really like, simply because I need more room, when I'm going to cover a full spectrum. Which is why I'm looking forward to an issue packed with reviews: We can cover a wider sampling.]

[JJM: While I'm doing as much review work as my **Comics Retailer** schedule allows, obviously, I'd like to do more. But it's tough: I can't speak for others who review comics for **CBG**, but it takes me about an hour to read and review one comic book during business hours. You'd think it'd take less time, but, when the creators are spending weeks or months on a work, I figure I owe them at least that much contemplation on my end.

Yours is the first call I've seen for fewer negative reviews. Traditionally, we get criticized for being too "weak," when, really, we're just devoting more space to stuff we like.]

Craig D. Smith
11432 Gwynne Ave.
Norwalk, CA 90650

How about offering a politically conservative columnist a post in **CBG**? The leftward leanings of yourself, David, and Isabella could use some balance. Personally, I'd rather not have partisan politics in **CBG** at all; I trust your average reader to be keeping up with "real life" issues and forming his or her own opinion, anyway.

Other than that, I think a good job is done with **CBG** and I appreciate the ongoing efforts to improve your format while staying on a weekly schedule.

[JJM: How do you know there *isn't* a politically conservative columnist with a post in **CBG** already?

I can't claim membership to either "side," since there are so many continuums for political opinion that the traditional definitions don't capture — it's difficult to know the "liberal" or "conservative" positions on foreign policy any more, for example. (I remember a raucous fight in grad school between political theorists who couldn't agree which wing in Russia was left and which was right!) So how should a litmus test for columnists work?

The issues of special interest to our field tend to be libertarian causes. It's generally agreed that it's in the best interest of comics to prevent censorship, so we tend to get more First Amendment absolutists. Same for our music magazine. Our hunting mags here have more Second Amendment absolutists. **Comics Retailer** is pro-business. It's the nature of the fields.

If a topic came up in comics in which the position that most felt was in comics' best self-interest was what some would consider "conservative," it's safe to say **CBG** would soon be seeing complaints of a conservative bias!

Craig, I understand what you're feeling. Cat Yronwode used to bug me with her pieces on the Gulf War back in her "Page 9" ad years ago. But her partisanship, *per se*, didn't bother me — it was the fact that I didn't think she knew what she was talking about. Since I didn't join the debate, I figured I couldn't complain about her having a public position. But if you're dissatisfied, I'd suggest challenging columnists' *specific* positions in this forum. Liberal, conservative — I don't know what that is.]

Dave Blanchard
2716 Tift St.
Cuyahoga Falls, OH 44221

Clearly, it is time — way past time, actually — for a collection of Mr. Silver Age's articles. Consider, for instance, that of the Top Three **CBG** columnists as determined by your reader poll, Mr. Age is the only one who writes regularly and exclusively about old comic books.

A book celebrating the greatest, as well as the goofiest, comics of the Silver Age fits exactly with the mood of the times, what with DC discovering — almost to its amazement — that old 80-Page Giants of characters that supposedly don't even exist any more are among the most popular comics they're publishing these days.

I think, though, that letter-writer Raphael Laufer's suggestion of a paperback Mr. Age collection misses the mark. What would be much better would be a hardback coffeetable-sized tome, in full color — à la Les Daniels' recent DC and Marvel histories — would be a much nicer package.

Perhaps Mr. Age could cajole some of his professional comics cronies, such as trivia contest dominators Mark Waid and Kurt Busiek, to write a foreword or introduction to the collection. And I'm sure it wouldn't take too much arm-twisting to get the real Mr. Silver Age — Julius Schwartz — plus Mr. Marvel Age, Stan Lee, to write a brief encomium or two to plaster on the book jacket.

Quite frankly, you're sitting on a silver mine of quality stuff, and it confounds me to no end that you run Mr. Age's columns so infrequently. He ought to be in the pages of **CBG** each and every week.

Listen to your readers! Give us more Mr. Age columns and give us *The Compleat Ask Mr. Silver Age!*



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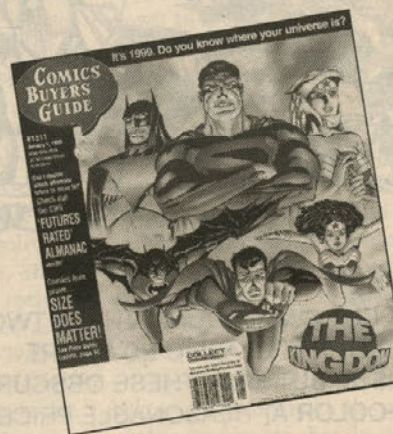
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COMICS IN YOUR FUTURE

Publisher's Picks & Retailer Reviews

For September releases

A number of publishers were recently asked to choose, from the material they have scheduled to ship in September, which titles they felt would be most worthy of the attention of readers and collectors. Participating retailers were then asked to predict how popular each title will be and to grade each preview from A+ to F, according to how successful they found it as a work of art or entertainment.

X-Men: Children of the Atom #1

Marvel, 32 pages, color, \$2.99

Steve Rude and Joe Casey present a prequel to the original X-Men #1, in which Professor Xavier assembles his team of young mutants while growing mutant hysteria threatens to derail his project before he can even get started.

Biggers: Casey, Rude. The original real-deal X-Men. How can you go wrong? Answer: You can't. Grade: A.

Bahls: While I have not been a regular reader of X-Men, I would highly recommend this title to any fan of X-Men and anyone interested in getting started. Casey tells a chilling and well-written story of the early days of The X-Men. Unfortunately enough of Rude's great artwork wasn't available for preview. This should be well-received. Grade: A.

Bennett: There should never be any doubts about Rude's art, so the pleasant surprise in this incomplete photocopy is Casey's script, which not only painlessly performs some much-needed surgery on X-Men history (I only wish he could do something to simplify current continuity), but portrays anti-mutant hysteria in solid, real-world terms. Here's hoping that Marvel will start portraying the conflict in more sophisticated terms than the standard "angry mob with torches" stuff. Grade: Incomplete.

Keeney: Rude and Casey are an X-Men dream team. Rude's art captures subtle nuances of expression. He incorporates authentic details in costume and setting and tells a compelling story with clever layouts and dynamic pacing. Casey's very personal script gets to the heart of what makes The X-Men unique and appealing to so many fans. This is the best super-hero drama series since *Superman for all Seasons*. Grade: A+.

Lawton: The need to emulate Frank Miller by retelling every super-hero's early years in ultra-realistic *Dark Knight Returns* style continues and, if one is an X-Men fan, one is forgiven for being excited. Grade: B-.

Mateer: This isn't just a retelling of the origins of The X-Men, but an updating and reworking — and, since the original series never really focused on the gathering of the team (except in a run of backup stories that came a few years after the series had started), there's plenty of room for development.

The focus here is on the not-quite-yet-mutants as young teens, as uncertain and awkward as anyone at that age, and on how they're used as chess pieces by all the grown-ups, from Xavier and Magneto to the politicians, anti-mutant agitators, and the FBI. (Feeling like freaks, and pulled and pushed by lots of people bigger than you? Yeah, today's teen-age readers should relate.) Marvel only offered a few pages of the art, but hey — it's by Rude. I think we can all trust that it's going to look great, right? Casey's script is sure-footed and smart, faithful to its roots without being a slave to them. (It does offer one false-note retcon coincidence, that three of the kids just happen to attend the same high school, but that could be explained.) Readers who avoid Marvel mini-series (which often seem to be either pure hits or misses, with no middle ground) should get this one. Grade: A-.

Retailers' grade:  A-



HEAD OF THE CLASS (tie)

Retailer panelists reviewing September titles:

Peggy Bahls
Cosmic Comics,
Helena, MT



S.A. Bennett
Dark Star Books
& Comics,
Yellow Springs, OH



Cliff Biggers
Dr. No's Comics,
Marietta, GA



Mike Keeney
Comic Corner,
Huntsville, AL



Tom Lawton
Newbury
Comics
Boston, MA



Phil Mateer
All about
Books and
Comics,
Phoenix, AZ



The Princess and the Frog

NBM, 32 pages, color, \$15.95, signed \$50

Bennett: How does one "review" Will Eisner? It should come as no surprise that the greatest living comics storyteller has found delightful nuances and original twists (you kiss a frog, he turns into a prince, your first response wouldn't necessarily be overwhelming delight) in one of the best-known stories in Western civilization. Grade: A.

Bahls: Having always been a fan of Eisner, I highly recommend this version of this favorite tale. His characters' facial expressions and his style in depicting the story are wonderful. His characterization of the frog was priceless. Not only the frog's dialog but his artistic depiction of the woe of being a prince turned to a frog were great. Grade: A.

Biggers: It's a fairy tale. It's a graphic novel by Eisner. Sounds

like a formula for success, right? Well, what's here is very good — but at the outrageous price of \$15.95, I can't imagine that I'd ever pick this up. It's minor Eisner that would be all right at \$4.95 or so — but you can get a lot more entertainment for your money. Grade: A (for the material only), D (for the entertainment value).

Mateer: With its "Will Eisner" signature on the front, it goes without saying that this fairytale adaptation is very well-drawn, composed with just the right elements needed to tell the story, and not a line out of place. At \$16 I'm not sure that many comics fans would be interested in it, unless they were Eisner completists (if you have *The Secret Life of Plants* in your collection, then buy this, too). The real

audience is parents of young children — this would make a perfect read-out-loud or read-along book. Any child under, say, 10 should be charmed by it. Grade: B+.

Keeney: In addition to being a charming and funny children's story, the story also works as a morality play. Themes of honesty, integrity, honor, alienation, and the true nature of beauty are subtly explored. This work is beautifully rendered and great reading for the whole family. Grade: A+.

Lawton: There really aren't any modern twists or 20th century reinterpretations here, and that might make this less than satisfying for an older and perhaps more jaded audience. Kids will love it, however. Grade: B+.

Retailers' grade:  B+



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Stitch #1

Slave Labor, 24 pages, b/w, \$2.95

Mateer: When the publicity material calls this a "creepy version of *Toy Story*" (and, come to think of it, that movie had its creepy moments too), it's right on the mark. The main character wakes up as a rag doll, with only vague memories of the past, and runs into other rag dolls who seem familiar — and other toys who don't. Far from charming, everything's just a little bit strange and subtly menacing (a small, cheery-looking box of children's books offers titles like *Ashtaroth*, *Giving Life*, and *Devil's Puppetry*). In a month full of strange tales, this is one of the best; the reader looks to be in good (if creepy) hands. Grade: **B**.

Bennett: A "creepy version of *Toy Story*" doesn't scratch the surface of just how peculiar *Stitch* is. Disturbing, distinctive, grotesque, silly — I could throw appropriate adjectives at this comic book all day, but it boils down to: this is one weird comic — and I mean that in the best

way possible. Grade: **B**.

Biggers: Imagine a Tim Burton version of *Toy Story*, and you've got *Stitch*. The story about toys that come to life has a tone of dark surrealism that makes it a memorable work rather than a mere imitation of someone else's successful formula. Solid art, a creepy tone, and a distinctive style make this a very entertaining comic book indeed. Grade: **A**.

Keeney: Slave Labor has found its niche: goofy Goth comics like *Johnny the Homicidal Maniac*. *Stitch* is the newest addition to its stable of creepy, textured, and absurd comics. Unfortunately this one is pointless, plotless, and not all that funny. A character wandering in a strange and horrifying land while asking "Who am I?" works only if he gets some clues to his identity. The beautiful and stylish art and over-the-top Skelbunnies short feature in the middle of the issue helped bring the grade to a **C**.

Lawton: I suppose there's some sort of moral lesson to be learned from this kind of

Tom Kovak spins a tale of a group of dolls who live in an old woman's toy collection. *Stitch* tries to remember something important about the group, a point that may put an end to the group's fighting.

post-punk allegory — that guys who look like they play in Everclear sometimes have it rough, too? That members of Generation (place your letter here) are sensitive also? Well, here are the real lessons learned: 1) Tedious comics make lessons undeliverable; 2) sticking a goatee and an earring on Raggedy Andy doesn't turn your comic book into a Vertigo title; and 3) some decent artwork and a few sporadic snickers do not balance out what amounts to a dull journey into the dark, dull heart of Whatever. Grade: **C**.

Bahls: *Toy Story* gone bad. Raggedy Andy with amnesia. Maynard G. Krebs in doll form. The jokes are sick and the dialog nonsensical. This reminds me of someone's nightmare, not horror but sick. Reading the previous sentences you may think I didn't like this comic book, but in a perverse way I got a kick out of it. It might be considered horror, but I consider it more of a product of a twisted and distorted mind. Grade: **B+**.

Retailers' grade: 

American Splendor: Terminal

Dark Horse, 24 pages, b/w, \$2.95

Harvey Pekar's autobiographical comics series continues with this latest one-shot with his observations on subjects ranging from jazz musicians to the vagaries of banking and traffic tickets. Pekar's writings are illustrated this time around by Joe Sacco, Frank Stack, Dean Haspiel, and Gary Dumm.

There hasn't been a lot of change over the years, except that banking officials have become more adept at public relations. As a matter of fact things might be worse in that banks not only continue doing the heavy things which flatten people, they are now getting into nickeling and diming their customers shamelessly, charging them more and more for less and less service.

***!! THEY MADE ME PAY BECAUSE I SAW A TELLER INSTEAD OF USIN' THE MACHINE.



YEAH, THAT'S THE SAME AS IF A RETAIL STORE CHARGES YA FOR HAVIN' THE CASHIER TAKE YER MONEY WHEN YOU PAY FOR SOMETHING THEY'RE SELLING. NOBODY WOULD PUT UP WITH IT. WHY DO BANKS GET AWAY WITH IT?

"Pekar writes about something he truly understands."

— Peggy Bahls

Mateer: Pekar's early run of *American Splendor* made *The Comic Journal's* recent list of the top 100 comics of the century, and deservedly so — he was the first comics writer to build comics solely around the minutia of his everyday existence.

That sounds boring, but when the writer is as clear-eyed an observer and has as finely tuned an ear for dialog as Pekar does, then "everyday" becomes another word for "universal," and in reading about his day-to-day trials and triumphs, we see our own lives and feel the shock and rueful pleasure of recognition that all good writers aim to provide.

This installment provides a series of short pieces on jazz criticism, hassles with banks and speeding tickets, and other facets of Pekar's life, and reveals him still in fine form. It's comforting to know he's still out there, watching and writing and chronicling his life (and, thus, ours too). Grade: **A**.

Keeney: This is half jazz documentary and half observations on everyday life. The jazz information is clear, interesting, and very enjoyable. The observations are self-indulgent, simplistic, and uninspired. The **B+** I'd give the jazz info and the **F** I'd give the observations average to a **C**.

Bahls: Pekar has been writing comics since before I started reading them. His work is always well-received and *American Splendor* should be no exception. He has taken a personal

look at jazz music and the musicians that make up that particular genre and written a thought-provoking and enjoyable history of some of the lesser-known greats of an earlier era. Not only do we get to see a brief history of early jazz but a look at America and the people that worked and struggled through the Depression.

Pekar writes about something he truly understands — his own experiences and the interesting people he has known. A comic book that will appeal not only to his fans but anyone with an interest in music. Grade: **A**.

Bennett: Anyone with a desire to write autobiographical comics should (a) have something to say (besides, "I had a bad day and can't get a girlfriend," that is), and (b) read *American Splendor*. Once again, Pekar brings us into his life through small moments, made real by the judicious use of detail and nuance. Grade: **B**.

Biggers: Is everyday life the stuff of comics? Pekar certainly feels that it is — but by this time, it seems like his life has become pretty mundane indeed. These aren't comics so much as they're opinion pieces or commentaries with absolutely un-

necessary pictures; with the exception of the story of his banking problems (ironically, one of the least satisfying stories in terms of actual script), none of these stories need any artwork at all. Imagine if Kramer from *Seinfeld* decided to turn his own life into a comic book, and you'd have *American Splendor: Terminal* — but I suspect it might be a little more eventful. Grade: **D**.

Lawton: In a perfect world, new issues of *American Splendor* would be greeted with the kind of anticipation that issues of *The Strand* with new Sherlock Holmes stories in them were greeted: bowlered gentlemen and ladies with parasols would line up for blocks to purchase them. *American Splendor* is doubly brilliant because, along with its depiction of the travails of American life, Pekar liberally spices most issues with some very astute music knowledge and criticism. Serious comics fans will get a buzz from the exceptional writing and serious music fans will come away thinking about some new records to buy.

Now pardon me while I fetch my bowler. Grade: **A+**.

Retailers' grade: 

LAST NIGHT I GOT A SPEEDING TICKET. MY SECOND IN A LITTLE OVER A YEAR. A COP IN A SPEED TRAP GOT ME FOR NOT SLOWING DOWN IMMEDIATELY WHEN GOING FROM A 35 TO 25 MPH ZONE.

SEE, I'M AFRAID I'LL GET TOO MANY POINTS AND LOSE MY LICENSE. I DIDN'T DRIVE BETWEEN THE AGES OF TWENTY AND THIRTY-SEVEN, WHEN I MARRIED A LADY WITH A CAR. I DROVE HER FIRST, AND AFTER I GOT DIVORCED, MY OWN. IT OPENED MY LIFE TREMENDOUSLY, REALLY FREED ME UP.



I FOUND OUT THAT THERE WERE PLENTY OF THINGS, NEIGHBORHOODS, IN CLEVELAND I WANTED TO GO.

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POV

POINT OF VIEW

BY Mark EVANIER



In case you haven't noticed, it's summer. You can tell because the swimming pools are open, the sun is hot, movies are more infantile than usual, and Evanier is nagging you about the San Diego con.

Yes, we're approaching the time of year when I tell you all about the Golden-Silver Age panels and programs that will be occurring at Comic-Con International in August. I write of the

veteran comics writers, artists, and editors who will be interviewed, interrogated, and otherwise debriefed at said conference. Then I remind you that, each year, many a fan misses these events, not through prior commitments but via raw, undiluted dumbness.

If you're not interested in these events, fine. You're not interested. But each year, legions of you stumble up to me, eyes half-open and finger-in-nose, looking for all the world like one of those real stupid guys Don Martin used to draw in *Mad*. And you all sound exactly like Goober Pyle, as you say, "Uh, gawsh, I plumb fergot about that there panel I wanted to see. You wouldn't happen to have one of them tape *cass-ette* (accent on the wrong syllable) thingies?"

Well, this year it's no more Mr. Nice Mark. I'm going to line you bozos up and Stooze-slap you, right down the row. Those who forget deserve nothing less.

This is not the column in which I warn you about all this for '99. This is, rather, the column that warns you that that column is coming, week after next.

Word to the wise.

This has nothing to do with comics, but, last year when I was attending the Mid-Ohio Con, I had to grab a fast lunch between panels. A group of us went to the first McDonald's I'd entered in more than a year. I dunno if this was a test-marketing thing or if it's national, but this Mickey-D's was serving soup.

And not just *any* soup: Campbell's Soup. The choice *d'jour* was Bean with Bacon.

Now, I'm not much of a cook. I once tried to boil water and, not only did I burn it, but it stuck to a Teflon-coated pan. When you come to my place for a home-cooked meal, you get the Oscar Madison Special: green sandwiches, brown sandwiches, and milk standing in the refrigerator that isn't even in the bottle. I am to food preparation what Latrell Sprewell is to sports-

manship.

But even I can cook Campbell's Bean with Bacon Soup.

You open the can. You dump the contents in a saucepan. You fill the can with water; then you empty the water into the pan. You give it a little stir; then you turn the heat on. You wait five minutes, then you eat it. If you eat it out of the saucepan, that's one less dish you have to wash later.

Is there a simpler food in this world to prepare than Campbell's Bean with Bacon Soup?

I dunno about you but when I go to a restaurant — even one with Golden Arches — I kinda like to not feel I'm the best cook on the premises.

Are there people sitting at McDonald's supping Campbell's with plastic spoons, saying, "Mmm — can't get cooking like that at home ...?"

Are there homes where the wife says, "I'm making Campbell's Soup for dinner, hon," and the husband says, "Oh, I don't want you spending all day slaving over a hot stove — let's go to McDonald's and let someone else do the cooking?"

Will this trend spread? Will we soon go to The Olive Garden for Franco-American Spaghetti? (That's another thing I can prepare.) To the Red Lobster for a can of Star-Kist Tuna?

What if it extends upscale? Will Spago's add to its menu Oscar Mayer Bologna on Wonder Bread? For \$34.95 plus tip?

Come to think of it, I've dined at Spago's and this ain't such a bad idea. Apart from the bill and not being able to sit at the table opposite Pat Sajak, it's no different from dinner at my place.

Let's tackle a question that pops up every other week on the Internet. It has to do with a time in the '60s when many writers and artists were working for Marvel under pseudonyms.

Gene Colan drew as "Adam Austin," and Jack Abel inked some of Gene's work as "Gary Michaels." George Roussos inked several comic books as "George Bell," just as Frank Giacoia inked many under the appellation "Frankie Ray." Werner Roth did his first *X-Men* stories as "Jay Gavin," while Gil Kane did a Hulk story as "Scott Edward." Mike Esposito was the king of pen names, inking as "Mickey Demeo," "Mickey Dee," "Michael Dee," and "Joe Gaudio-so."

Even some writers worked under bogus monikers: Jerry Siegel was "Joe Carter," Robert Bernstein

was "R. Berns," Don Rico was "N. Korok," and Ernie Hart was "H.L. Huntley." (I still haven't figured out who was signing his work "Tony Isabella.")

Anyway, the question is "Why?" and the answer is that, at the time, each was doing his main body of work elsewhere — usually at DC, which then paid better page rates than Marvel. If you'd been in their place, you might have found it more fun and/or challenging to work for Stan. You might even have found it more lucrative, since Stan was easier to work with than certain DC editors, and you could procure steadier work at Marvel.

But you wouldn't have been eager for DC to find out you were working elsewhere for lower money. Could have made it more difficult to wheedle a raise out of DC, just in case you continued to work there.

Not only that, but your DC editor might have been giving you 10 days to draw an eight-page story — and thought you were spending all 10 days sweating over his job, getting every panel perfect. You might not have been eager for him to know you'd spent five of those days inking something for Stan.

There were even a few folks up at the DC offices who believed that DC had all the good artists and that, if you worked for Marvel, you simply weren't good enough to work for DC. Might not have helped your standing with that editor if he started thinking of you as among those lesser-quality Marvel guys.

OK, so there are some good reasons you'd have had for not wanting your editor to know you were working for Stan — at least until you felt certain the new relationship would be a healthy, ongoing one.

This explanation, however, always brings another question: "Did the fake names really fool anyone? Couldn't the people at DC just look at an issue of *Tales of Suspense* and recognize that 'Adam Austin' was really Gene Colan?"

Answer: Probably not.

First off, a lot of the editors then at DC didn't look at each other's comics, let alone the wares of a competitor. Second, an amazing number of people who've worked in comics over the years could not and cannot recognize artists' styles very well. I once saw a top, long-time editor look at the original to a cover drawn by Gil Kane and ask who had drawn it. There are states where, if you can't recognize Gil Kane art, they take away your

driver's license and issue you a dog.

And even if the editor could have pegged the style, the alias helped to not call attention to your perfidy, plus it gave you a shot at deniability: "Gee, that does look like my work — guess that guy's been swiping from me ..."

Or if you were really caught: "Oh, I'm not really working* for Stan — I just helped out a friend who was way behind on his deadline for that job ..."

From what I can see, the day is long past when freelancers are afraid to have an editor find out they've been freelancing. Still, it's an interesting chapter in funny-book history — and the most interesting part of it may be what happened to Frank Giacoia.

Frank was turning in a job to Western Publishing (Gold Key) one day, and his editor there said, "My boss thinks we ought to look at the Marvel comics and get some of that energy into our comics." The editor hauled out an issue of *The Avengers* and pointed to a story inked by "Frankie Ray." He asked Giacoia, "You think you can get some of that bolder brushwork into your jobs for us?"

Giacoia studied the comic book and then said, "I know this guy, and they pay him extra. If you can match the page rate, I'm pretty sure I can match the style."

Most of us have writers and artists whose work we follow. You read something of theirs you like and, thereafter, you watch for them on the comic racks. The creator I've been following longer than any other is Jim Mooney. In fact, pretty much by definition, I could not possibly have followed anyone's work longer.

I started reading comic books right out of the womb. Matter of fact, I was born on a Tuesday, which is when the new comics used to come out. I always felt that was significant.

First comic book I read? No idea. Probably something with ducks and pigs — or maybe pigs and ducks.

First super-hero comic book I read? That one, I can answer: *Action Comics* #250, cover-dated March 1959 — though I don't think I got it until a year or so after it came out, when it was tossed into a trade deal for pig-n'-duck comics.

The lead story was "The Eye of Metropolis," written and drawn by Bill Finger and Wayne Boring, respectively. Looking back on it after

(Continues on Page 28)



[Editor's Note: Items for this feature, which lists appearances in comics stores and lecture halls — not conventions — of writers, artists, and editors should be submitted as far in advance as possible. We need your information at least two weeks in advance of the signing to have a sporting chance of getting it in.]

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August 3

Christopher Lee (actor, author, opera singer) at Funny Business, 660B Amsterdam Ave. (at 92nd St.), New York, New York 10025, from 2 to 4 p.m.

August 21

Mark Pacella (creator, *Tooth and Claw*) at Mile High Comics, 12591 Harbor Blvd., Garden Grove, California, from noon to 7 p.m.

Sept. 15

Mark Pacella (creator, *Tooth and Claw*) at Golden Apple, 7711 Melrose Ave., Los Angeles, California, from 2 to 8 p.m.

ABBOTT AND COSTELLO 12 GVG+ \$10 26 GVG+ \$12 ACE COMICS 47 VG+ \$32 52 FVG+ \$7 57 VG+ \$31 63 G+ \$21 64 F+ \$41 66 VG+ \$28 71 F+ \$43 74 VG+ \$36 83 VG+ \$29 85 G+ \$29 90 F+ \$29 96 F+ \$29 105 G+ \$9 ACTION ADVENTURE 2 F+ \$12 ADVENTURES OF BIG BOY 71 F+ \$5 71 FVG+ \$6 90 VG+ \$6 97 F+ \$6 104 F+ \$6 ADVENTURES INTO THE UNKNOWN 15 G+ \$16 16 FVG+ \$89 80 G+ \$6 82 VG+ \$10 99 VG+ \$10 102 G+ \$4 103 VG+ \$10 121 G+ \$6 134 F+ \$21 ADVENTURES IN 3-D 1 VF \$95 ADVENTURES OF ROBIN HOOD (ME) 6 G+ \$15 AIR ACE 112 VG/F \$23 V2 GVG+ \$13 AIR COMICS V3 GVG+ \$31 V4 2 GVG+ \$56 V5 8 GVG+ \$10 V8 3 GVG+ \$12 AIR FIGHTERS V1 #7 (inc.) o/w \$25 AL CAPPS LIT ABNER 1950 G- \$10 AL CAPPS'S SHMOO COMICS 1 G- \$30 2 G- \$21 3 F- \$64 ALL FAMOUS POLICE CASES 9 Fair/Good \$9 ALL FUNNY 10 G- \$22 ALL GREAT 1 G+ \$24 ALL LOVE 27 F- \$28 ALL SPORTS COMICS V1 3 G- \$15 ALL TOP 13 G+ \$120 15 VG+ \$190 ALL TIME SPORTS 5 VG- \$26 ALL TRUE ROMANCE 3 G- \$6 13 G+ \$5 AMAZING ADVENTURES (2-D) 6 VG+ \$75 AMERICA'S BEST AMERICANA (ABC COMICS) NN F- \$30 AMERICA'S GREATEST COMICS 3 VG- \$166 ANIMAL COMICS 22 VG- \$15 23 VG- \$14 ANIMAL FABLES 2 G- \$18 3 G- \$16 ANIMAL FAIR 4 G- \$34 APACHE (F.H.) 1 G- \$15 APACHE TRAIL 2 G- \$9 ATOMIC COMICS 26 VG Giant \$21 27 VG- \$9 15 G+ \$5 ATOMAN 1 VF/NN \$350	ANIMAL FABLES 41 VG- \$18 CALLING ALL BOYS 3 VG- \$10 CALLING ALL KIDS 16 G+ \$10 BARNARD COMICS 8 G+ \$9 1 G+ \$9 BATTLE ATTACK 1 G- \$8 3 G+ \$7 BATTLE FIRE 3 VG- \$7 BATTLE STORIES 4 VG+ \$13 5 VG+ \$13 BIG CHIEF WAHOO 3 F- \$42 BIG SHOT 8 G- \$42 91 VG- \$12 103 G+ \$9 BILL BATTLE 1 F- \$15 BILL BARNES 1 VG- \$110 BILL BOYD WESTERN 10 G- \$10 BILLY THE KID (TOBY) 13 G- \$7 17 FVG- \$24 17 F- \$16 16 FVG- \$16 22 G+ \$10 26 VG- \$12 28 F- \$9 BILL BOYD 6 VG- \$28 BLACK CAT 63 VG- \$23 63 G+ \$17 64 F+ \$17 BLACK DIAMOND 52 F- \$32 54 VG- \$12 BLACK MAGIC V8 VG- \$40 18 F Kirby \$77 BLAZING WEST 13 F- \$13 15 VG- \$13 15 VG- \$17 BLONDIE 2 VG- \$19 BLUE BEETLE 15 VG- \$69 25 VG/F \$77 BLUE BOLT V4 VG- \$16 V2 G- \$10 BOBBY BENSON'S B-BAR-B RIDERS 3 G- \$9 3 G- \$26 18 F- \$26 BOB COLT 3 G+ \$28 4 VG- \$38 BOB STEELE 1 F- \$29 BOY COMICS 17 VG+ \$84 22 VG- \$24 55 VG- \$24 80 G- \$8 94 G- \$8 94 F+ \$24 109 F+ \$29 114 VG+ \$22 115 VG+ \$22 116 F+ \$25 BOY LOVES GIRL 27 G- \$5 28 VG- \$10 44 G- \$4 45 G- \$4 THE BRAIN 1 G+ \$12 BRENDA STARR 7 F+ (Superior) \$250 15 F (Chor) \$90 BRIDES ROMANCES 1 G- \$4 1 G- \$9 BUCCANEER 8 (1W) VG- \$19 BULLETMAN 8 VG- \$130 16 VG- \$120 11 F only issue \$21 BUNNY 4 VG- \$7 6 VG/F \$6 BUSTER BROWN 3 G- \$10 8 VG- \$18 10 G- \$7 18 F+ \$29 19 F+ \$29 18 VG- \$10 38 VG- \$10 39 F- \$16 40 G- \$9 CANDY 24 G- \$5 26 VG- \$8 58 VG- \$5 64 G+ \$7 CAPTAIN & THE KIDS 18 G+ \$8 29 G- \$6 50 G- \$8 CAPTAIN FLEET 1 VF+ Nice \$90 CAPTAIN GALLANT NN NM (Heinz) \$60 NN VF+ \$49 CAPT MARVEL 22 F- \$225 47 G+ \$73 109 G- \$15 Wheaties Giveaway \$88 CAPT MARVEL JR. 29 F- \$70 30 VG- \$112 45 F+ \$79 CAPT MIDNIGHT 10 missing pages \$25 Q/W+ \$25 16 G+ \$62 36 VG- \$52 31 Fair \$17 54 VG/F \$48 CAPT STEVE SAVAGE NN GVG- \$54 2 GVG- \$15 63 G+ \$17 4 G- \$6 6 F+ \$25 6 VG+ \$15 CATHOLIC COMICS 12 VF- \$65 CHARLIE CHAN (CDC) 7 G+ \$19 CHRISTMAS JOURNEY THROUGH SPACE \$12 CHRISTMAS FUN BOOK NN 1946 VG- \$19 CLAY CODY GUNSLINGER 1 VG/F \$11 CLUE 11 NM \$125 CODY OF PONY EXPRESS 8 VG- \$14 COMICS ON PARADE 40 VG- \$29 47 F- \$28 55 G+ \$21 68 F- \$21 79 VG- \$12 Special Issue G- COMPLETE LOVE V29 5 G- \$6 V30 1 G- \$6 V30 4 G- \$5 COO COO 18 G- \$6 18 F- \$4 22 VG- \$11 COOKIE 4 G- \$7 12 G- \$13 7 VG- \$6 17 G- \$6 19 G- \$6 21 F- \$4 CONFESSIONS OF ROMANCE 7 F+ (Superior) \$250 15 F (Chor) \$90 COWBOY WESTERN (CDC) 19 G- \$16 52 VG+ \$15 56 F- \$17 CRACK-A-JACK 32 F- \$29 CRACK 41 F- \$54 83 G- \$10 CRIME & JUSTICE (CDC) 13 VF- \$40 23 G+ \$9 CRIME SUSPENSES 6 GVG- \$45 7 VG+ \$75 CRUSADERS FROM MARS 1 VG Owl \$125 DAGWOOD 2 VG- \$11 2 VG- \$11 DANDY (EC) 6 G- \$9 DANGER IS OUR BUSINESS 3 G- \$9 DANIEL BOONE 2 VG- (Quality) \$75 6 VF (Quality) \$75 1 G+ Sussex \$21 1 G+ Sussex \$14 DAREDEVIL 53 G- \$15 DAREDEVIL (LG) 4 G Owl \$120 29 G- \$210 22 G- \$30 36 F- Name \$60 38 VG/F \$90 55 VG- \$24 NN NM (Heinz) \$60 NN VF+ \$49 DARLING ROMANCE 2 VG+ \$30 5 VG+ \$18 DAVID CASSIDY (CDC) 1 VG- \$25 2 G+ \$6 DAVE CROCKETT 1 F- \$24 2 VG+ \$18 3 G+ \$18 DEAD EYE 10 VG- \$12 V2 12 VG- \$12 DEARLY BELOVED 1 G- \$12 DEATH VALLEY 4 G+ \$6 5 VG+ \$11 DENNIS THE MENACE (PINES) 5 VG Giants \$19 4 VG- \$19 DEXTER 1 G- \$9 DIARY SECRETS 27 VG- \$16 DICK TRACY 32 VG- \$23 65 VG- \$17 DING DONG 25 G+ \$13 3 F- \$16 4 VG- \$16 DO-DO 7 F+ \$39 DOLLMAN 1 F- \$695 DON WINSLOW 20 Fr/G- \$12 33 F+ \$65 DURANGO KID 7 VG/F \$38 24 G- \$26 DYNAMIC COMICS V3 1 G+ \$8 V3 3 G+ \$8 V30 3 G+ \$5 DYNAMO 1 VG/F \$12 EAGER BEAVER 1959 Cities Service \$9 EELRY QUEEN 2 VG Ziff Davis \$150 ELMO 1 G+ \$13 EXCITING
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PRICE GUIDE ON TOP OF THE TREND

Conditional Approval

By Cliff Biggers

I had a delightful, all-too-brief conversation with John Snyder, father of the artist of *Doctor Mid-Nite* and one of the most knowledgeable experts in collectible comics this field has ever known (and what an asset he is for Diamond Galleries!); much of the talk centered on a topic that's been popular in these pages in recent months — the issue of price spreads relative to condition.

John and I agreed on one key point: there really needs to be a significant change in the grading spread, with some comics seeing a much larger spread than others. We both feel that, in the case of relatively new comics (anything from the mid-80s on), the fractional value of a Good-condition comic book needs to be significantly lower in relationship to a Near Mint copy. Some comics, in fact, have no value in Good condition — but then again, some comics have virtually no value in Mint condition, either. (Tried to sell a *U.S. 1* recently?)

We talked about the Silver Age issue, and Snyder agreed that, in some cases, Good prices might be too low — but he made a very good point that creating a single pricing scale for Silver Age comics might be impossible. A Near Mint *Atom* #1 might be worth 15 times the price of a Good copy, for instance — but a Near Mint *Atom* #35 might be worth only six times the price of a Near Mint copy. We didn't

come to any conclusions, other than the fact that people are regularly selling key Silver Age comics in Good condition at far higher prices than the guides would indicate.

The issue of Golden Age books became much more complex, though; John pointed out — and I agree — that while the prices of Good comics might need to be increased, the price of Near Mint and Mint comics should, in the case of key issues, be priced significantly higher. Try to find a Near Mint *Action* #1 or *Detective* #27 or *Captain America* #1 — and if you do manage to find it, try to buy it at any guide's value and you'll discover that there are many people willing to pay significantly higher for those upper-condition comics. There's a good reason, though: it's almost impossible to find copies in primo condition. Most of those copies go into collections and that's where they stay — and that means that the supply is getting smaller and smaller. In effect, John felt the upper price end needed to be increased dramatically, while I felt that lesser condition prices should climb significantly as well.

"If I want a copy of *Batman* #1 in Good condition, I can find several of them from Golden Age dealers around the country," John said. "If I want a copy in Near Mint, though, that's almost impossible to find. As a result, I'm going to have to pay well above guide value to get it."

I countered that those Good copies may be more common — but because the guide values put them in the price range of a great many more collectors, there was still going to be enough interest in those comics that real-world prices will probably sur-

pass guide value.

The point that he made that I hadn't considered, though, was that the value of pre-Golden Age comics is probably more in need of re-evaluation than any other genre. There are a lot of comic books that predate *Action* #1 and *Detective* #27, but finding them is almost impossible — and finding them in primo condition is even more of a challenge. These comics are long overdue for pricing reconsideration. Many fans aren't even aware of comics that predate the Golden Age, but there are many of them out there, both in comic book and book format, and moneyed collectors are beginning to seek them out.

Ultimately, it seems that pricing and condition is like politics — everyone agrees that something needs to be done about it, but no one agrees just what it should be. I'll have to confess that my Golden Age

knowledge leaves me feeling ill-equipped to even venture a reasonable price-grading scale for those comics (but just talking about them with John Snyder was fascinating — I've never met a human being who can recite publication data, release dates, etc., for so many comics), but I am more convinced than ever that the pricing scale shown below is more reasonable for Silver Age comics. In all cases, the Near Mint price is the current value.

So what do you think? Please let me know at cliffbig@netdepot.com if you think this more accurately reflects the current state of pricing in comics — and if not, let me know what you think is the best sort of scale to use! We all agree that something needs to be done — so let's get the ball rolling and initiate a meaningful change that more accurately reflects the state of the market today!

Key Silver Age

(Early issues or expensive issues — prices more than \$200 in Near Mint)

Good: 1/2 the Near Mint value

Fine: 1/3 the Near Mint value

Non-Key Silver Age

(Less desirable or less valuable comics)

Good: 1/4 the Near Mint value

Fine: 1/5 the Near Mint value

1970s comics

Key issues

(Early issues or comics with a value of more than \$100)

Good: 1/2 the Near Mint value

Fine: 1/3 the Near Mint value

Non-Key comics

Good: 1/4 the Near Mint value

Fine: 1/5 the Near Mint value

1980s comics

Key issues

(Early issues with a value of more than \$50)

Good: 1/2 the Near Mint value

Fine: 1/3 the Near Mint value

Non-Key comics

Good: 1/4 the Near Mint value

Fine: 1/5 the Near Mint value

1990s comics

Key issues

(Early issues with a value of more than \$50)

Good: 1/2 the Near Mint value

Fine: 1/3 the Near Mint value

Non-Key issues

Good: 1/4 the Near Mint value

Fine: 1/5 the Near Mint value

Point of View

From
Page
26

imbibing thousands of other super-hero stories, it seems unremarkable and even a bit on the bland side. But any joke you haven't heard is a new joke — and, to me, it was all new. And exciting.

Two shorter features brought up the rear. One was *Congorilla* written (probably) by Robert Bernstein and drawn by Howard Sherman. The other was *Tommy Tomorrow*, written by Otto Binder and drawn by Jim Mooney. Like the lead feature, they now seem unexceptional — but when you're 8, anything more interesting than taking naps, playing with Color-forms, or going potty is a thrill.

I was hooked. By the time I next got my Play-Doh-encrusted mitts on an issue of *Action Comics*, Mr. Tomorrow was history, and *Supergirl* was in his space. Her feature would soon expand and force the eviction of poor *Congorilla*, who was last seen roaming the streets, trying to pawn a ring that enables its wearer to swap brains with an ape. You'd think there'd be a demand for such a thing but no.

Supergirl not only got Tommy Tomorrow's spot, she got his writer and artist, too. Back then, editors regarded their

freelancers as close to interchangeable — but Mooney was a good choice, anyway. He drew a cute *Supergirl* with loads of personality. That was important, because those short-short stories didn't allow the writers to inject a lot of characterization into their scripts. So, if it wasn't there in the art, it often wasn't there at all.

I read every issue of *Action Comics* thereafter — and every other DC comic book and eventually all the Marvels, as well. Eventually, Messrs. Boring, Finger, Bernstein, Sherman, and Binder all retired from comics or passed away —

— but Jim Mooney is still drawing 'em. Ergo, I've been following his work longer than I've been following anyone else in comics.

For a long time, of course, I didn't know his name. No credits back then. But I knew the style, and it confused the heck outta me, for he also did a lot of work on *Batman* and on the Superman-Batman team-ups then the rage in *World's Finest Comics*. The solo *Batman* stories were signed "Bob Kane," and, when I connected up the common style, I found myself wracked with questions. The main one went something like this:

If that's Bob Kane's art style — and the same art style is seen on *Supergirl* — does that mean Bob Kane also draws *Supergirl*? If so, why doesn't he also sign *Supergirl* and why does he draw other *Batman*

stories in other styles? I hadn't fully doped that one out, when Mooney suddenly began signing his *Supergirl* stories, further confusing the issue.

Finally, I got it all sorted out and it became possible to track the entire, enduring career of James Mooney — starting in the pulps, segueing into the early shops, and continuing with long stints at Marvel, then DC, then Marvel again. (For Marvel, he worked briefly under the name, "Jay Noel.") Along the way, he stopped off at a dozen other houses and, today, he contributes regularly to the Claypool line.

Truly, Jim Mooney is the Iron Horse of comic-book illustration.

People think Jack Kirby was the most prolific comics artist of all time, and I've heard others nominate Curt Swan, Gil Kane, Dan DeCarlo, Gene Colan, and others for the honor.

Well, I wouldn't lay serious cash on it, and I don't know how we'd ever settle it for certain. Still, if you could total all the pages of comic art that all those gents have touched, it wouldn't surprise me one bit if Mooney had the highest total. Up until the last few years, when he slowed down, he was pretty much drawing 20 or 30 pages per month (pencils and inks) or doing one or the other on twice that many.

OK, a lot of artists draw or ink that many in a month, and a few have managed more —

But how many of them have been doing it for 50 years? How many of them are still at it? Compared to this guy, Cal Ripken was an Office Temp.

So Mooney's done a lot of comics. He's done good ones and he's done bad ones. Insofar as I can tell, the bad ones were never bad because of what he did. But a lot of good ones were good because of him. My favorites would include *Supergirl* and *Batman*, natch, plus "Dial H for Hero" in *House of Mystery*, the Robin strip in *Star-Spangled Comics*, some teamings with John Romita on *Spider-Man*, collaborations with Steve Gerber on *Man-Thing* and *Omega the Unknown*, and — for sheer, sexy silliness — a low-budget knock-off of Little Annie Fanny called *Pussycat*.

37 or 38 years after I laid eyes on that Tommy Tomorrow story, I got to meet Jim and his lovely wife, Anne, and to spend the first of several conventions palling around with them. He turned out to be a charming, congenial gentleman.

Somehow, from the way he drew, I knew he would be.

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KENNY BAKER
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ARIZONA

Jul 31 AZ, Ft. Huachuca. Comic Book & Card Show, Murr Community Ctr. 9am-3pm, T. 25, F. \$10., A: free. Robert Jones, 202 Hughes St., Ft. Huachuca, AZ 85613. PH: 520-459-8108 or Joyce Hall, PH: 520-538-4823.

Aug 27-29 AZ, Phoenix. Collectibles Show, Civic Plaza, 225 E. Adams St., SH: Fri. 12noon-7pm, Sat. 10am-7pm, Sun. 10am-5pm, T. 70-8, F. \$175-\$295, A: \$6. per day. Show Promotions, Marc or Annie, PH: 480-945-5533.

CALIFORNIA

Aug 1 CA, Visalia. Comic Book & Toy Fest, Radisson Hotel, 300 S. Court St., SH: 9am-4pm, T. 30-6, F. \$35., A: free. Cool Stuff Shows, 2330 W. Monte Vista, Visalia, CA 93277. PH: 559-215-0134.

Aug 1 CA, Santa Clara. Collector Quest-Collectibles Super Show, Marriott. Take Great America Pkwy. Exit N. off the 101, A: \$5., \$3., kids, 5 & under free. PH: 408-988-1500 or 831-454-1857.

Aug 8 CA, Los Angeles. Comic Book & Science Fiction Convention, Shrine Auditorium Expo Ctr. 700 W. 32nd St., SH: 10am-5pm, A: \$5. Bruce Schwartz, 2319-A W. Olive Ave., Burbank, CA 91506. PH: 818-954-8432.

Aug 8 CA, Modesto. Comic Book & Toy Fest, Centre Plaza, 10th & K Sts., next to Double Tree Inn, SH: 9:30am-3:30pm, T. 30-8, F. \$35., A: \$2., 6 & under free. Cool Stuff Shows, 2330 W. Monte Vista, Visalia, CA 93277. PH: 206-668-0821 or 559-215-0134.

Aug 12-15 CA, San Diego. Comic Con International, Convention Ctr. A: \$60., \$30. kids & seniors. Comic-Con International, PO Box 128458, San Diego, CA 92112. PH: 619-544-9555 or 800-966-8929.

Aug 22 CA, San Francisco. Comic Book & Collectibles Show, Cathedral Hill Hotel, 1101 Van Ness Ave. (at Geary Blvd.), SH: 10am-4pm, T. 50, F. \$50., A: \$2. Al & Damon Jang, 3145 Geary Blvd. #270, San Francisco, CA 94118. PH: 415-386-9036.

CONNECTICUT

Aug 7 CT, Meriden. Comic Book & Sports Card Show, Masonic Temple, 112 E. Main St., SH: 9:30am-3pm, T. 30-8, F. \$25., A: \$99, under 12 free. Ernest Schaper, 10 McKenzie Ave., S. Meriden, CT 06451. PH: 203-634-0069.

Aug 8 CT, Enfield. Comic Book & Toy Convention, Harley Hotel, 1 Bright Meadow Blvd. (Exit 49 off I-91), SH: 9am-3pm, T. 50-8, F. \$45. for 1, \$85. for 2, \$115. for 3, A: \$99 per person. Matt's Sports Cards & Comics, PH: 860-741-2522.

FLORIDA

Aug 15 FL, Largo. Comic Book & Toys TNT Collectible Show, Honeywell Minneng Bldg, 6340-126th Ave. N., SH: 10am-4pm, T. 65, A: \$2. D. Walent, PO Box 82254, Tampa, FL 33682. PH: 813-932-0494.

GEORGIA

Aug 14-15 GA, Augusta. Augustacon 31, Comic Books & Gaming Convention, Southgate Shopping Ctr. 1631 Gordon Hwy., SH: Sat.

Find the shows in your area here!

10am-6pm, Sun. 12noon-6pm, T. 30-8, F. \$75. for 1, \$200. for 3, A: \$3. Paul Rogers, 1631 Gordon Hwy., Augusta, GA 30906. PH: 706-793-7796.

ILLINOIS

Aug 14 IL, Orland Park. Comic Book, Sports, Toys, NASCAR & Beanie Show, Civic Ctr. La Grange Rd. (Rt. 45) at 147th St., SH: 9am-3pm, T. 85-6, F. \$30., A: \$1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Aug 15 IL, Bridgeview. Comic Book & Toy Show, Oremus Center, 79th & Oketo (2 blks. W. of Harlem Ave.), SH: 10am-3pm, T. 8, F. \$25., A: \$1. Mike, PH: 708-788-7276 or Jim, PH: 815-886-8925.

Aug 22 IL, Orland Park. Comic Book, Sports, Toys, NASCAR & Beanie Show, Civic Ctr. La Grange Rd. (Rt. 45) at 147th St., SH: 9am-3pm, T. 85-6, F. \$30., A: \$1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

INDIANA

Aug 7 IN, Syracuse. Comics & Collectible Hobby Show, Scout Cabin. Indiana Hwy. 13, SH: 10am-5pm, T. 22, F. \$25-\$30., A: free. Gene Haberstick, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

Aug 8 IN, Indianapolis. Comic Book, Toy & Animation Show, Holiday Inn East, 21st & Shadeland (Shadeland Ave. Exit of I-70 or I-465), SH: 10am-4pm, T. 60, F. \$70., A: \$4., 9 & under free. Andy & Diane Holzman, 1947 Bechtel Rd., Indianapolis, IN 46260. PH: 317-334-0173 or 824-9602.

Aug 14-15 IN, South Bend. Comics & Collectible Hobby Show, Scottsdale Mall, Ireland at Miami, SH: Sat. 10am-9pm, Sun. 11am-5pm, T. 60, F. \$80-\$90., A: free. Gene Haberstick, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

Aug 14-15 IN, Elkhart. Collectible Show, Pierre Moran Mall, 154-40C West Hively Ave., T. 50, F. \$70., A: free. Dave Brody, PO Box 724, South Bend, IN 46601. PH: 219-272-9198.

Aug 20-22 IN, Hammond. Comics & Collectible Hobby Show, Woodmar Mall, Indianapolis Blvd. at 165th St., SH: Fri. 10am-9pm, Sat. 10am-5:30pm, Sun. 11am-5pm, T. 60, F. \$80-\$90., A: free. Gene Haberstick, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

Aug 28-29 IN, Goshen. Comics & Collectible Hobby Show, Inn. US 33, SH: 10am-6pm, Sun. 11am-5pm, T. 30, F. \$40., A: free. Gene Haberstick, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

KENTUCKY

Aug 13-15 KY, Ashland. Comic Book, Sports Card & Racing Coll. Show, Town Center, 500 Winchester Ave., SH: Fri. & Sat. 10am-9pm, Sun. 12noon-6pm, T. 30-8, F. \$90. for 1, \$170. for 2, A: free. Badgley Promotions, PO Box 3528, Parkersburg, WV 26103. PH: 304-485-8345.

MARYLAND

Aug 22 MD, Havre de Grace. Comic Books, Records, Toys, Beanie Babies, Sports Memorabilia & Collectable Show, Community Ctr. 100 Lagaret Ln., SH: 11am-4pm, T. 80, A: \$3. Diamondback Productions, PH: 410-526-4184.

MASSACHUSETTS

Aug 15 MA, South Attleboro. Comic Book, Toys, Non-Sports Card & Collectable Show, K of C Hall, Rt. 123, take Rt. 123 W., SH: 10am-3pm, T. 59, A: \$3. Harry Martin, 936 South St., Wrentham, MA 02093. PH: 508-384-8791.

Aug 22 MA, Boston. Comic Book & Toy Spectacular, Radisson Hotel, Formerly Howard Johnson 57, 200 Stuart St., SH: 10am-4pm, T. 120-8, F. \$85., A: \$5. Primate Promos., David Cummings, PH: 978-

388-5550.

MICHIGAN

Aug 22 MI, Roseville. Comic Book & Toy Collectable Show, VFW Post, 10 & one half & Gratiot, SH: 9am-3pm, A: \$3. Classic Productions, PO Box 472, Fraser, MI 48026. Joseph Pellegrino, PH: 810-790-6290 eves. 775-3289 after 12noon or Marilyn, PH: 810-939-4205.

MINNESOTA

Aug 21-22 MN, Duluth. Collector's Expo IV, Miller Hill Mall, 1600 Miller Trunk Hwy. #108, SH: Sat. 10am-6pm, Sun. 11am-5pm, T. 40-8, F. \$80. for 1, \$130. for 2, Timothy Broman, 1600 Miller Trunk Hwy. #108, Duluth, MN 55811. PH: 218-726-1360.

NEBRASKA

Aug 15 NE, Omaha. Monthly Comic Books, Coins, Ballcards, NASCAR & Automobile Collectibles Show, Holiday Inn, Ford Hall, I-80 & 72nd St., T. 100, F. \$30., A: free. Ed Bishop, 2016 E. 19th, Fremont, NE 68025. PH: 402-721-7364.

NEW JERSEY

Jul 30-Aug 1 NJ, Freehold. Triple Play Comic Book, Sports Card, Memorabilia & Collectible Toy Show, Raceway Mall, 3710 Rt. 9, SH: mall hrs., T. 100-8, F. \$190. for 1, \$360. for 2, \$500. for 3, A: free. Ferdinand Parascandolo, 482 Retford Ave., SI, NY 10306. PH: 718-667-9588 or 967-9172.

Aug 1 NJ, Garfield. Comic Books, Sports Card & Collectibles Show,

If a state is not listed in this issue's calendar, it is because we received no show listings for that state for this time period.

If you are planning to attend a show some distance from your home, we advise you to call the show's promoter for any last-minute changes and information.

Attention Show promoters: Please check your listings and send any additions, corrections, and future listings to: CBG Convention Calendar, Attn: Debbie Schellin, 700 E. State St., Iola, WI 54990. You can also fax them to Debbie's attention at (715) 445-4087. Thank you.

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Mystery Comic Contest #36

The winner of our 36th Mystery Contest from CBG #1334 is Jason Allen, DuBois, PA., who correctly identified the panel as coming from *Supreme* (Vol. II) #1 (Nov. 92). Jason will receive a copy of *Comic-Book Superstars*. Keep those entries coming and keep watching for more contests in our pages.



© Rob Liefeld

Boys Club, 490 Midland Ave., SH: 9:30am-3:30pm, T. 70, A: \$1. Gary Sipos, 1 Garden Ct., N. Garfield, NJ 07026. PH: 973-340-2218 or 478-7662 day of show.

Aug 1 NJ, Wayne. Comic & Collectibles Show, Co. #1 Firemens Convention Ctr. 1 Parish Dr. off 23 N. at Lincoln Park Ext., SH: 9am-3pm, T. 100-6, F. \$20., A: free. Phil DeMario, PO Box 4094, Wayne, NJ 07474. PH: 973-667-2112.

Aug 8 NJ, Elmwood Park. Comic Books, Sports Card & Collectibles Show, American Legion Post 147, 1 Legion Place (off Market St.), SH: 9:30am-3:30pm, T. 50-6, A: \$1. Gary Sipos, 1 Garden Ct., N. Garfield, NJ 07026. PH: 973-340-2218 or 796-9717 day of show.

Aug 15 NJ, Garfield. Comic Books, Sports Card & Collectibles Show, Boys Club, 490 Midland Ave., SH: 9:30am-3:30pm, T. 70, A: \$1. Gary Sipos, 1 Garden Ct., N. Garfield, NJ 07026. PH: 973-340-2218 or 478-7662 day of show.

Aug 20-22 NJ, Wildwood. Comic Book, Sports Card & Toys Show, Conv. Ctr. on the boardwalk at Burk Ave., SH: Fri. 5pm-10pm, Sat. 12noon-10pm, Sun. 10am-4pm, A: free. EMCEE Conventions, PO Box 151, Hightstown, NJ 08520. PH: 609-448-7585.

Aug 22 NJ, Clifton. Comic Books, Sports Card & Collectibles Show, 802 Clifton Ave. (entrance on Coffey Ave.), SH: 9:30am-3:30pm, T. 50-8, A: \$1. Gary Sipos, 1 Garden Ct., N. Garfield, NJ 07026. PH: 973-340-2218 or 779-9332 day of show.

NEW MEXICO

Aug 20-22 NM, Albuquerque. Bubonicon 31 Show, Howard Johnson East, I-40 & Eubank NE. NMFS Conference, PO Box 37257, Albuquerque, NM 87176. Craig Chrissinger, PH: 505-266-8905 or Greg Herring, PH: 505-266-9030.

NEW YORK

Jul 31-Aug 1 NY, Shirley. Comic Book, Card, Toy & Action Figure Beanie Show, 20 Floyd Rd., SH: 10am-4pm, F. \$20. for 1 day, \$30. for 2 days, A: free. Joe Fabianski, PH: 516-276-1871 or 281-9672 day of show.

Aug 7 NY, Sayville-LI. Comic Book, Action Figures & Non-Sports Show, Atlas Mart Indoor Flea Market, 5750 Sunrise Hwy. & Broadway, SH: 10am-4pm, T. 30, A: free. Paul, PH: 516-289-7398.

Aug 7-8 NY, Shirley. Comic Book, Card, Toy & Action Figure Beanie Show, 20 Floyd Rd., SH: 10am-4pm, F. \$20. for 1 day, \$30. for 2 days, A: free. Joe Fabianski, PH: 516-276-1871 or 281-9672 day of show.

Aug 8 NY, Brooklyn. Sun. Comic Book, Baseball Cards, Beanie Babies, Toys & Collectibles Show, Temple Hillel of Flatlands, 2164 Ralph Ave. (at Ave L), SH: 10am-5pm, T. 50-8, F. \$40. for 1, \$75. for 2, A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Aug 13 NY, Brooklyn. Fri. Comic Book, Baseball Cards, Beanie Babies, Toys & Collectibles Show, St. Dominics Church, 20th Ave. at Bayridge Pkwy. (same as 75th St.), SH: 6pm-10pm, T. 50-9, F. \$40. for 1, \$75. for 2, A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Aug 14-15 NY, Shirley. Comic Book, Card, Toy & Action Figure Beanie Show, 20 Floyd Rd., SH: 10am-4pm, F. \$20. for 1 day, \$30. for 2 days, A: free. Joe Fabianski, PH: 516-276-1871 or 281-9672 day of show.

Aug 15 NY, Brooklyn. Comic Book, Sports Card & Beanie Babies Show, Golden Gate Inn, Knapp St. & Shore Pkwy., SH: 9am-4pm, T. 35-8, F. \$45., A: free. Mark Dillon, PH: 718-266-1625.

Aug 15 NY, Ozone Park. Comic Book, Sports Card, Coin & Beanie Baby Show & AUCTION, Jewish Ctr. 107-01 Crossbay Blvd., SH: 10am-

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4pm, T: 36, F: \$37.50 for 1, \$65. for 2, A: \$1. Joseph Carvana, 114-32 150 Ave., S. Ozone Park, NY 11420. PH: 718-845-7240 or 848-1795.

Aug 21 NY, Sayville-LI. Comic Book, Action Figures & Non-Sports Show, Attias Mart Indoor Flea Market, 5750 Sunrise Hwy. & Broadway, SH: 10am-4pm, T: 30, A: free. Paul, PH: 516-289-7398.

Aug 21-22 NY, Shirley. Comic Book, Card, Toy & Action Figure Beanie Show, 20 Floyd Rd., SH: 10am-4pm, F: \$20. for 1 day, \$30. for 2 days, A: free. Joe Fabianski, PH: 516-276-1871 or 281-9672 day of show.

Aug 22 NY, Brooklyn. Sun. Comic Book, Baseball Cards, Beanie Babies, Toys & Collectibles Show, Temple Hillel of Flatlands, 2164 Ralph Ave. (at Ave L), SH: 10am-5pm, T: 50-8, F: \$40. for 1, \$75. for 2, A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Aug 27 NY, Brooklyn. Fri. Comic Book, Baseball Cards, Beanie Babies, Toys & Collectibles Show, St. Dominics Church, 20th Ave. at Bayridge Pky. (same as 75th St.), SH: 6pm-10pm, T: 50-9, F: \$40. for 1, \$75. for 2, A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Aug 28-29 NY, Yorktown Heights. Triple Play Comic Book, Sports Card, Memorabilia, Collectible Toy & Beanie Baby Show, Jefferson Valley Mall, Shrub Oak, Rt. 6 Exit off Taconic Pky., SH: mall hrs., T: 50-8, F: \$125. for 1, \$235. for 2, \$330. for 3, A: free. Ferdinand Parascandolo, 482 Retford Ave., SI, NY 10306. PH: 718-667-9588 or 967-9172.

Aug 28-29 NY, Shirley. Comic Book, Card, Toy & Action Figure Beanie Show, 20 Floyd Rd., SH: 10am-4pm, F: \$20. for 1 day, \$30. for 2 days, A: free. Joe Fabianski, PH: 516-276-1871 or 281-9672 day of show.

NORTH CAROLINA

Jul 31-Aug 1 NC, Charlotte. 9th Toy Collectors Show, Hornets Training Ctr. I-77 S.C. Exit 88, SH: Sat. 9am-4pm, Sun. 10am-4pm, T: 330. Carolina Hobby Expo, PH: 704-786-8373.

Aug 8 NC, Asheville. Comic Book Show, Comfort Suites Hotel, I-26 at Exit 2, SH: 10am-5pm, A: free. D.W. Howard, 697 Brevard Rd., Asheville, NC 28806. PH: 828-665-2800.

Aug 14 NC, Fayetteville. 29th Sandhills Toy & Hobby Show, Charlie Rose Expo Ctr. Just off Hwy. 301 S., SH: 9am-4pm, T: 225. Carolina Hobby Expo, PH: 704-786-8373.

Aug 28-29 NC, Statesville. Comic Book, Sports Card, Records, Toys, Beanie Babies & More Show, Signal Hill Mall, I-77, Exit 50, SH: Sat. 10am-9pm, Sun. 1pm-6pm, T: 60, F: \$60., A: free. Mike Dentino, PH: 828-328-1029.

OHIO

Jul 31-Aug 1 OH, Columbus. Comic Book & Sports Card Show, Veterans Memorial, 300 W. Broad St., T: 150, F: \$85., A: free. Roger Edwards, 873 W. Main St., Westerville, OH 43081. PH: 614-523-2179.

Aug 1 OH, Akron-Canton. Comic Con, Holiday Inn-Akron South, I-77 at

Exit 120 (Arlington Rd.), SH: 10am-4pm, T: 42-6, F: \$115. ea., A: \$3.50, 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

Aug 22 OH, Columbus. Buckeye Comic Con, Holiday Inn-West, I-270 at Exit 10 (Roberts Rd.), SH: 10am-4pm, T: 28-6, F: \$50., A: \$2., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

330-499-6056.

OREGON

Jul 31-Aug 1 OR, Portland. Comic Book & Collectibles Show, Jantzen Beach Super Center, Jantzen Beach Exit off I-5, SH: Sat. 10am-9pm, Sun. 11am-6pm, T: 60. Twin Oaks Sports Shows, 1242 State Ave.,

Convention Calendar Listing Form

Show site (city & state) _____

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Name of show _____

Location (hotel, etc.) _____

Street address _____

Hours of show _____

Admission charge _____

Number of tables and cost per table _____

Show promoter _____

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Mail to: CBG Con Calendar, Attn: Debbie Schellin,
700 E. State St., Iola, WI 54990

Suite 1-214, Marysville, WA 98270. PH: 360-653-5527.

PENNSYLVANIA

Aug 6-8 PA, Stroudsburg. Comic Book, Toys & Sport Collectibles Show, Stroud Mall, Rt. 611, T: 6' & 8', F: \$80-\$100. Two Brothers Collectibles, PH: 570-603-1208.

SOUTH CAROLINA

Jul 31-Aug 1 SC, Greenville. Comic Book & Sports Card Show, Comfort Inn, I-85 at Mauldin Rd. (Exit 46), SH: 10am-4pm, F: \$40., A: \$1. Tom or Bob Waldrop, PH: 864-244-7424 or 963-9185.

TENNESSEE

Aug 14 TN, Kingsport. Comic Book, Cards & Racing Show, Civic Auditorium, 1550 Fort Henry Dr., SH: 9am-5pm, T: 50, F: \$42., A: \$1. Bill Henderson, 346 Fuller Estate Cir., Morristown, TN 37813. PH: 423-581-8386.

TEXAS

Aug 28-29 TX, Houston. Collectors Show, Holiday Inn, 7787 Katy Fwy., I-10 W. at Antoine Exit, SH: 10am-4pm, T: 70, A: \$3., 12 & under free. Nostalgia Promotions, Andy Mingle, PH: 281-748-5154.

VIRGINIA

Jul 31-Aug 1 VA, Virginia Beach. Collectors Mart, Pembroke Mall, Intersection of Independence & VA Beach Blvds., SH: Sat. 10am-9pm, Sun. 12:30pm-5:30pm, T: 85-8, F: \$120-\$140., A: free. Larry Webster, 4406 Holland Rd., VA Beach, VA 23452. PH: 757-486-0215.

Aug 8 VA, Tysons Corner-McLean. Monthly Comic Book, Magic, Toy & Trading Card Show, Tysons Corner Westpark Hotel, 8401 Westpark Dr., take Exit 10 (Rt. 7 W.) off I-495 (Washington, DC area), SH: 10am-4pm, T: 90-6, F: \$65. for 1st, \$60. for 2nd, \$55. ea. add'l., A: \$2., under 5 free. Capital Associates, Inc., Jeffrey Rocen, 7952 Arden Ct., Vienna, VA 22027. PH: 703-912-1993.

WISCONSIN

Aug 5-8 WI, Milwaukee. GenCon, Midwest Express Ctr. 1 Midwest Express Center Ct., Thur.-Sat. 10am-6pm, Sun. 10am-5pm, T: 200, F: sold out, A: \$18. per day, \$55. all 4 days. Andon Unlimited, Lisa Klingler, PO Box 1740, Renton, WA 98057. PH: 425-204-2675 or 800-529-EXPO.

CANADA

Jul 31 ON, Ottawa. SmallPOX-Small Press Comic Expo, 1st Baptist Church Hall, 140-A Laurier Ave. W. at Elgin St., SH: 2pm-8pm, A: \$1. Stephen Bourne, PH: 613-565-1960.

Aug 27-29 ON, Toronto. Canadian National Comic Book Expo, Metro Toronto Conv. Centre, National Comic Book Expo, 4 Varsity Rd., Toronto, ON M6S 4N4. PH: 416-761-1760.

Dateline:G!!!☆

By FRED HEMBECK

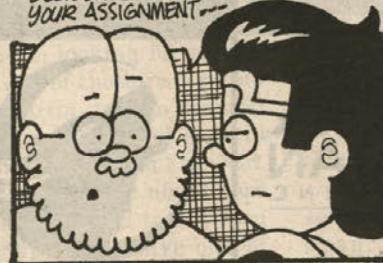
OMEGA THE UNKNOWN!!
U'KNOW WHAT THE WEIRDEST
THING ABOUT YOU WAS,
FELLA? NO, NOT THAT
WACKY VOW OF SILENCE
YOU TOOK.



IT WASN'T THAT YOUR TEN ISSUE
MARVEL RUN STARTING BACK IN
1976 RAISED MORE QUESTIONS
THAN IT ANSWERED, PARTICULAR-
LY ABOUT YOUR MYSTERIOUS
CONNECTION TO A VERY UNUSUAL
TWELVE YEAR OLD BOY, JAMES-
MICHAEL STARLING.



YUP, JIM MOONEY. HE PENCILLED
NINE ISSUES, INKED THE ONE HE
DIDN'T (OVER LEE ELIAS), AND SAVE
FOR TWO INSTALLMENTS EMBELLISH-
ED BY PABLO MARROS AND MIKE
ESPPOSITO, COMPLETED HIS OWN
WORK ON THE REST. PREVIOUSLY,
HE'D TEAMED WITH GERBER FOR
SON OF SATAN AND MAN-THING
EPISODES, SO I SHOULDN'T HAVE
BEEN SHOCKED WHEN HE TOOK ON
YOUR ASSIGNMENT.



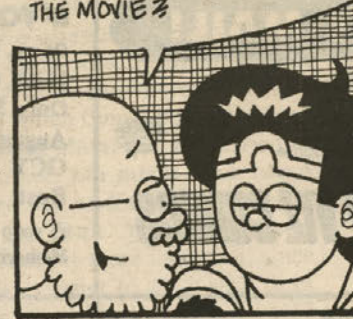
IT WASN'T THAT, AFTER FINALLY
UTTERING A HANDFUL OF DISTINCTLY
MUNDANE SENTENCES, YOU
WERE MISTAKENLY SHOT DEAD
BY POLICE ON THE LAST PAGE OF
YOUR LAST ISSUE, WITH YOUR TRUE,
CONVOLUTED ORIGIN LEFT UNREVEALED
UNTIL A POSTHUMOUS ACCOUNT
APPEARED SOMEWHAT LATER IN
THE DEFENDERS #17.



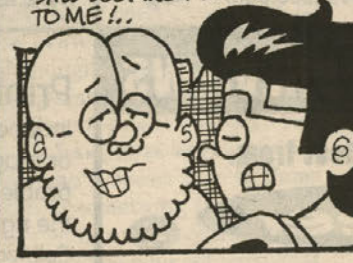
--BUT I WAS! UNDERSTAND THIS,
OM: WHEN I STARTED READING
COMICS WAY BACK IN 1961, DC
ARTISTS WERE DC ARTISTS, MARVEL
ARTISTS WERE MARVEL ARTISTS,
AND NEVER THE TWO WOULD
MEET! NEVER! AND, MY UNKNOWN
FRIEND, JIM MOONEY WAS A
DC ARTIST THROUGH AND
THROUGH!



IT WASN'T EVEN THAT YOURS
WAS THE SERIES THAT STEVE
GERBER--ENLISTING MARY
SKRENS AS HIS CO-SCRIPTER
--CHOSE TO DEVELOP WHILE
FLUSH WITH THE EARLY
SUCCESS OF HOWARD THE
DUCK--U'KNOW, BEFORE
THE MOVIE Z



SUPergirl. MY GOSH, WAS SHE
EVER CUTE! JIM'S WHOLESOME
APPEALING DEPICTION OF
SHE'S YOUNGER COUSIN
PRESENTED HER AS SOME
SORTA BLONDE CHEERLEADER
FROM THE DOOMED PLANET
KRYPTON. I'M NOT EMBARRASSED
TO ADMIT I HAD A SCHOOL-BOY
CRUSH ON HER WHEN I WAS
EIGHT, AND ACTUALLY, SHE'S
STILL LOOKING PRETTY GOOD
TO ME!..



NO, THE WEIRDEST THING
ABOUT YOU, OMEGA O' BOY,
WAS THAT THE ART CHORES
FOR YOUR DECIDEDLY OUTRE
SERIES (PARTICULARLY BY
SEVENTIES' STANDARDS)
WERE HANDLED --AND
HANDLED RATHER NICELY, I
HASTEN TO ADD-- BY NONE
OTHER THAN JIM MOONEY!



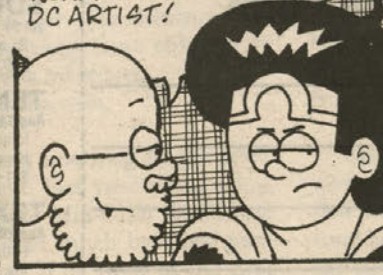
--uh, AND SOCKAMAGES, WHO
COULD FORGET ROBBY REED AND
THAT GIZMO HE USED TO DIAL 4
FOR HEROZ? WHILE THE VARIOUS
SUPER-DUPERS WERE SUITABLY
HEROIC, MY LASTING IMPRESSION
OF MOONEY'S WORK ON THAT
LONG-AGO HOUSE OF MYSTERY
LEAD FEATURE WAS HIS VISUAL
CHARACTERIZATION OF THE PROTA-
ONIST, WHOSE MEMORABLE HORN-
RIMMED GLASSES GREATLY
CONTRIBUTED TO HIS BEING COMICS'
PREMIERE GEEK.



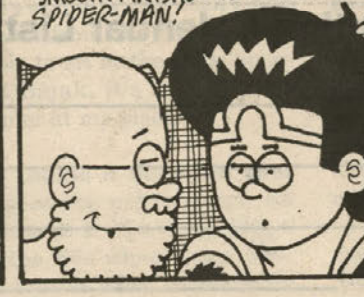
--SOMETHING MOST OF US READERS
COULD IDENTIFY WITH, BELIEVE ME!
AND TOMMY TOMORROW? A
FUTURE WHERE THE COPS EN-
FORCE THE LAW WHILE WEARING
MAROON BERMUDA SHORTS??
HEY, NEED I SAY MORE?



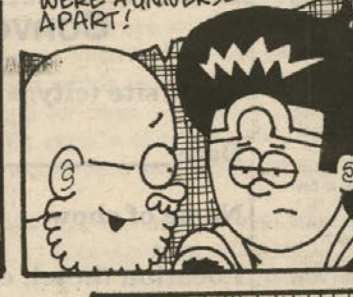
SO, JIM MOONEY. UNDOUBTEDLY,
A FINE CARTOONIST--THIS I KNEW.
BUT BY THE MID-SIXTIES, I ALSO
KNEW HIM AS SPECIALIZING IN
THE CUTE, THE DEEKY, AND THOSE
CRAZY PURPLE PANTIES! IN MY
MIND, HE WAS PIGEONHOLED AS
A TOTAL SQUARE--IN OTHER
WORDS, THE ULTIMATE
DC ARTIST!



IMAGINE MY SURPRISE, THEN,
WHEN JIM WAS AMONG THE FIRST
OF A GROUP OF DC VETS WHO
EMIGRATED TO MARVEL DURING
THE LATE SIXTIES, NOT ONLY
SUCCEEDING BUT THRIVING ON
ONCE-FOREIGN TURF, MAKING
HIS INITIAL SPLASH PROVIDING
SMOOTH FINISHES TO ROMITA'S
SPIDER-MAN!



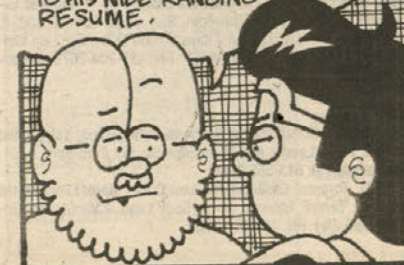
SPIDER-MAN? I MEAN, WOW,
THAT BOOK WAS STILL STATE OF
THE ART WHEN MOONEY BEGAN
GRACING IT'S PAGES, THE COOLEST
OF THE COOL! PETER PARKER AND
ROBBY REED--NOT TO MENTION
LINDA LEE--ALL HAD ALIT-
ERATIVE NAMES, BUT BROTHER,
IN ALL OTHER WAYS, THEY
WERE A UNIVERSE
APART!



IT TOOK ME QUITE A WHILE
TO ADJUST TO THE NOTION OF
JIM MOONEY'S DELINEATING
THE ADVENTUROUS ANTICS OF
STAM 100'S STABLE, BUT WHEN
I EVENTUALLY DID, I REALIZED
THAT THE WORK HE WAS DOING
WAS EVEN BETTER--MORE
CREATIVE, EXCITING, AND
VIBRANT--THAN WHAT HE
PRODUCED FOR
HIS PREVIOUS
EMPLOYER!



WHETHER IT WAS PENCILLING OR
INKING--OR PENCILLING AND INKING
--MR. MOONEY DID IT ALL FOR MARVEL
THROUGHOUT THE SEVENTIES AND
INTO THE EIGHTIES, BUT DESPITE
SOME SOLID COMPETITION FROM HIS
TENURE ON MAN-THING, CO-CONSPIR-
ATOR ON YOUR SHORT-LIVED
PERIODICAL HAS TO BE THE
MOST PECULIAR ADDITION
TO HIS WIDE-RANGING
RESUME.



FUNNY, THOUGH--DESPITE YOUR
INTRIGUING ENIGMATICNESS, AND
THE MANY OTHER IMPRESSIVE
PAGES HE CHURNED OUT FOR
MARVEL, I'M ALWAYS GONNA
THINK OF JIM MOONEY AS THE
SUPergirl ARTIST! Sigh. MAYBE
THIS INTERVIEW WAS A MISTAKE
--MAYBE I SHOULD'VE HAD
HER HERE INSTEAD?..



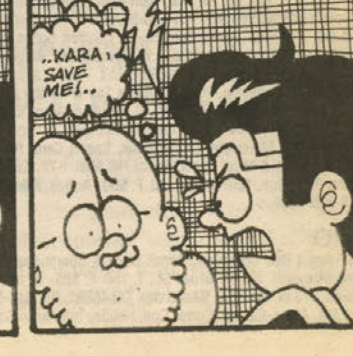
WHICH IS NOT TO IMPLY THAT
YOU'VE BEEN ANYTHING BUT
A GREAT GUEST, OMEGA!!
heh. IN FACT, I'D HAVE TO SAY
THAT, HANDS DOWN, YOU'RE ONE
OF THE BEST LISTENERS I'VE
EVER HAD THE PLEASURE OF
HOSTING!



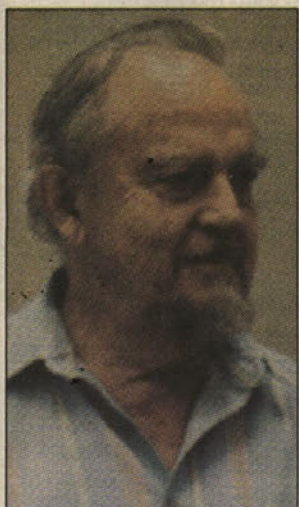
oh, YEAH.
VOW OF
SILENCE--
I FORGOT.



"VOW OF SILENCE"
MY EYE--MORE
LIKE LACK OF
OPPORTUNITY,
YOU UP-FLAPPING
FOOL!!



More than Supergirl's artist: An interview with Jim Mooney



Jim Mooney



A Mooney-rendered Namor from *Marvel Comics Presents* #73.



Mooney's work on Supergirl allowed him to render other DC characters, including *The Legion of Super-Heroes*.

By James Cangialosi

Few artists have had a career as impressive as Jim Mooney's. It began during the Golden Age of comics and has lasted into the present day. He has worked for most of the major comics publishers during his career and on many of the most popular characters in comics history. He worked on Batman stories after Dick Sprang left the title, and produced some great Tommy Tomorrow stories. But what Mooney is remembered for, more than anything else in comics, is his work on Supergirl. He drew the adventures of the Maiden of Steel for many years. But Mooney is more than Supergirl's artist.

Mark Evanier wrote in *CBG* #1242 that "depending on when you started reading comics, [Jim Mooney] could be the guy who drew your first Batman, your first Supergirl, your first Spider-Man." Like so many comic-book creators, Mooney is unaware of the real impact he has had on so many fans. He has helped bring the adventures of these modern myths into the lives of comic fans for generations.

CBG: When did you become interested in art?

Mooney: When I went to art school as a teen-ager. The school I attended was Otis Art Institute, which later became the Los Angeles Art Institute. I was fortunate enough in my early teens to sell a few illustrations to *Weird Tales* Editor Farnsworthy Wright. The illustrations were for science fiction and fantasy writer Henry Kuttner's stories. Henry and I became quite friendly. We would meet regularly at the Science Fiction League in Los Angeles, whose membership included Forrie Ackerman and Ray Bradbury. My work in



Mooney's DC work includes a turn on *Flash*.

Weird Tales was the first experience I had with getting something published. Having that work published made me feel I was more accomplished than I really was.

Breaking in

CBG: What led you to the comics industry?

Mooney: I had a dead-end job working in night clubs in Hollywood. Hank Kuttner suggested that I come to New York, because the comics industry was booming. I had also met Mort Weisinger during one of his visits to see Hank and thought he might be of some help in getting me assignments. I made the trek to New York, and my first assignment was something I picked up through the grapevine. I had heard that Fox was looking for someone to do a strip called "The Moth," which appeared in *Mystery Men Comics*. I did that strip, which was an absolute take-off of Batman and Robin. Fox said he wanted something like Batman and I guess I made it a little too much like Batman. Some time later he was sued for it.

After Fox I went to the Eisner & Iger studio. I worked for them for a few weeks. From Eisner & Iger I was able to latch onto a freelance assignment for Ace Magazines, which was preferable because I didn't like working in a bullpen situation. For Ace, I did a strip called "Magno and Davy" for *Super-Mystery Comics*. Other strips I did for Ace were "Lash Lightning," "Captain Courageous," and a few others. I was with Ace for about a year.

From there I began doing animated-type comics, where I met Stan Lee. He had just progressed from office boy to editor. I got a few assignments from Stan, and we became pretty good buddies over the years from that initial meeting. A little later I went to Fiction House, where I worked in their bullpen for a little more than a year.

A little later I went to DC, when they were looking for someone to draw Batman. Dick Sprang had left the strip for an extended trip to the West Coast, and I qualified to replace him on it. To get the assignment I had to show most of my work

to Mort Weisinger and Whitney Ellsworth. They looked it over. The clincher was when Whitney asked me if I thought I could draw Batman. I not only told them that I thought I could do it, but that I thought I could draw it close enough to my work on "The Moth," which DC sued Fox over years earlier. That amused them, so they put me on the strip. Overall I would say Ellsworth was probably instrumental in giving me the Batman assignment. During this time Mort, Jack Schiff, and Murray Boltinoff worked in an editors' bullpen in the front office, so I would say that my work came somewhat from all of them. I think most of the story material of that time was approved and edited by Mort.

CBG: Your work on Batman was different from other artists during the period. Was this because you were not ghosting for Bob Kane?

Mooney: Correct. I didn't even know Bob at the time. I was hired by DC to draw Batman. It was an assignment directly from DC, unlike the type of situation that Shelly Moldoff and other people had with Bob Kane. I did Batman for quite some time, then went on to do Tommy Tomorrow, which I liked very much. I eventually moved back to Hollywood in 1953 and I set up a studio. I remained there for about 10 years. It was during this period when I received the Supergirl strip to draw. Unfortunately working on it put me in a bind. Mort wanted the strip to have the same look the original artist gave it. He felt it was the style that he wanted. Every time I started to break free and draw Supergirl in a little less simplistic style, Mort thought I had someone ghosting for me. If you look at some of the early *House of Secrets* and *House of Mystery* stories that I did — some of which predated Supergirl by several years — you wouldn't think that it was the same artist drawing Supergirl. I was forced into a mold that I wasn't comfortable with, and any time I tried to change my style while I was at DC, Mort steered me right back to the style he wanted. He didn't like my rendition of Superman, so I chose Curt Swan's version of the character as a template for

drawing it.

CBG: What did you think of Batman when you worked on it?

Mooney: I thought the strip was interesting and I liked the mysterious motif and emphasis on shadows. I gradually worked it out a little bit more to suit myself. I did a few covers and other things. I had some very good inkers, like Charlie Paris and Jack Burnley, who enhanced my work. I was pleased with the strip overall, because I thought it was an important one, far more important than what I had been doing previously. Before I started at DC, there was a deep depression for funny-animal comics and it was not selling. Many artists who did this type of cartooning were going around looking for other things to do. If they had had a McDonald's at that time many of us would have been applying.

Working with Eisner

CBG: You mentioned that you worked for the Eisner & Iger shop during your early years as an artist. How did the shop operate during that period?

Mooney: At that time one of Eisner & Iger's larger accounts was with Quality Comics, which was run by Everett "Busy" Arnold. I sold a feature to him sometime later called "Wildfire," which was published for a short time. Eisner & Iger were able to package deals for a lot of aspiring publishers that wanted to get into comics.

CBG: How was Will Eisner to work for?

Mooney: I was always extremely impressed by his ability, but I was just a young kid, and at times he could be very critical. Being critical was his job, as it was his studio and he had to put out the best product possible.

CBG: Did you know Lou Fine back then?

Mooney: Oh, yes. He was a very strong influence on me. When I spent my first weeks in the Eisner & Iger bullpen, I realized I had not honed my talents very much. My work did not show the brilliance of Lou Fine, Will Eisner, Nick Cardy, or so many of the others I was around.

The bullpen was a large room with a lot of desks where the artists would face the walls and work. I don't remember much kidding around going on at Eisner & Iger, because Iger would come in and break up any joking that was going on. Iger was the tougher of the duo. He just wanted the work to get done. I just couldn't relax in that kind of situation, because I was to used to working on my own. At Fiction House I worked in the bullpen as well, but



In addition to Spider-Man, Mooney got to draw a number of other Marvel super-heroes in *Marvel Team-Up*.

there we were joking around constantly. With all the kidding going on there, it was a wonder that we ever got any work done.

The thing that was so unusual about people like Fine and Robinson and Meskin is that their stuff would be seen as acceptable by today's standards. The composition, spotting of the blacks, the exaggerated drawing and gestures of these men were so great. Jerry Robinson and Mort Meskin had a lot looser style than Lou Fine. Lou Fine had an extremely delicate and detailed style. Fine's work was really beautiful stuff, and I was very much influenced by it early on.

Swiping influences

CBG: Which other artists would you say influenced you?

Mooney: The usual gamut of artists practicing at that time, like Alex Raymond, Milton Caniff, and so forth, were all big influences to all the young artists. I liked Burne Hogarth's stuff but wouldn't say it influenced me in any great way. In those early days so many of us didn't have that natural ability, so we depended on what we called a swipe file. Many of us existed on our swipe files, which was unfortunate, because it became a crutch. At least I know the swipe file became a crutch in my case. Later, when I broke free of it through taking life art classes and teaching life drawing at my studio, I found it better to take examples from life than by swiping a Raymond or Caniff pose. Doing that became deadly for many of us. I know it became a unsatisfactory way for me to work. I'm glad I eventually broke free of it.

CBG: Is that what eventually helped artists to develop their own styles?

Mooney: For those involved in the swipe-file route, yes. Lee Elias, who drew Phantom Lady, was another who had his pile of books in front of him, and he would flip through them to find the right figure he wanted. Later he developed an excellent style of his own. The exception to all of this was George Tuska. I met George in the early days and was fascinated by how fast he could draw without looking for a swipe. He was able to draw naturally, freely, and quickly early on. That always impressed me

about him. Bob Powell I think was another artist who was able to draw this way. Of course there were a lot of artists who were accomplished enough that they didn't have to use swipes.

CBG: Did you ink your own work?

Mooney: Most of the time I did, because I felt that by inking my own work I could give it a little bit more of a finished look than the pencilling itself might have. A bad inker can spoil a good penciller, and a good inker can bring the pencils up to looking very good. The inker's interpretation of the penciller's style is important. Terry Austin is a perfect example of this. Joe Sinnott's work almost overpowered the pencilling, because his line was so beautiful and he tended to make it look very slick. Frank Giacoia was another excellent example of that type of style.

A Marvel-ous friendship

CBG: How would you describe your friendship with Stan Lee?

Mooney: Stan and I have been buddies for years. We've always gotten along great together. Stan and his wife used to visit me and my wife when we had our cabin up in Woodstock. Through the years there were times when I was out on the West Coast, before Stan moved out there, when I didn't see to much of him. When I came back east, we

got together often. I recently saw Stan and his wife Joan at the San Diego convention. It was a very pleasant reunion, as it had been some time since I had last seen them.

CBG: Did you first work for Stan Lee at Timely Comics?

Mooney: Yes, but I didn't do much of the super-hero stuff for Stan when I worked for Timely. I think I did one Captain America story. Mostly I worked on funny-animal comics. Later I did some short mystery stories for the mystery line.

When I was no longer working for DC, Stan invited me to Marvel, where I would be working with John Romita doing finalizing over his layouts. It was a real learning experience. My work for Marvel was all freelance. At DC I had become used to drawing things like "Dial 'H' For Hero" and Supergirl, and my style had become simplistic, not what I was capable of doing. Marvel gave me a chance at a more illustrative style.

After a number of years at Marvel, I decided to move to Florida and asked the management at Marvel for a contract. They agreed to it and the arrangement lasted for 10 years. The only unfortunate part was that I had to take everything they threw at me, and a lot of it splattered. I wasn't always happy with a great deal of the work I was given, but the agreement did give me many benefits and security. The flip side of the coin was that I had to accept the work of some pencillers who weren't that accomplished and I had to whip their pencils into shape before I inked them. It wasn't always an easy or a successful job.

Remembered for Supergirl

CBG: It seems that you've worked for almost every major comics company and worked on a great deal of characters, yet you are primarily remembered for your Supergirl work. Does it bother you that most fans remember you for that character?

Mooney: Not really. What bothers me is that when I worked on Supergirl, I was emulating a style that was not my own. The only time I call attention to Supergirl is to show how some of my earlier stuff from years before was more illustrative. My work on Tommy Tomorrow, *House of Mystery*, and *House of Secrets* was more satisfying to me.

I tried toward the end of my run on the character to give the strip a little more pizzazz. Supergirl wasn't a strip I really enjoyed or looked forward to doing. However I've gotten my share of attention, because of my long association with Supergirl. I wish fans would look at some of the issues of *Man-Thing*, *Ms. Marvel*, *House of Mystery*, and *Omega* I did and see a different side of my work.

CBG: What projects have you worked on in the past few years?

Mooney: I did a type of Supergirl character called Suprema for *Supreme*. I did some work for *Superman: The Wedding Album* and some pin-ups for *Untold Tales of Spider-Man*. My regular assignment these days is doing the inking for *Soulsearchers and Company* for Claypool, and an occasional *Elvira* pencilling assignment. I've been keeping busy. It is kind of nice having something to do that makes you feel you haven't totally retired.

CBG: Has it been rewarding for you?

Mooney: Not greatly, either financially or career-wise. I never had either the fan following or that certain something that was needed to elevate me to star status in the industry. It has been rewarding to some extent, but there are other things I have done which have been equally so. I would categorize myself as an artist, not simply a comic-book artist. I did a great deal of advertising and commercial work when I was in Hollywood. I do other work as well, such as painting, ceramics, and stained glass.

CBG: How would you describe your art style?

Mooney: I've been slow in achieving something I'm pleased with. My style started to fully develop when I was doing *Ms. Marvel* and *Man-Thing*. I've tried to maintain that style in many things I've done since. I think my inking is sharper and my delineation of figures is more accomplished. My style has changed through the years, and a great deal of it has to do with my emotional attitude. If I like a strip and am enthusiastic about it, my work usually looks great. But if I feel like I am stuck with a strip, like I was with "Dial 'H' for Hero," it becomes a chore; it is reflected in my work. My style, I feel, is more accomplished now than it was back in the early days.



Supergirl's introduction to the Legion introduced several new Legionnaires to readers.

The modern Mooney

Fans in the industry lead to current Claypool gig

"I don't remember a time when I wasn't a fan of Jim Mooney's art."

— Richard Howell

By Richard Howell
Editor, Claypool Comics

There's an old saying: "There's something about a Jim Mooney gal ..." Well, OK, that's wrong twice, because for one thing the expression is, "There's something about an Aqua Velva man," and it should go more like "There's something about a Jim Mooney gal and a Jim Mooney guy and a Jim Mooney horse and a Jim Mooney cat," and so on, including Jim Mooney lizard-men, spaceships, giant worms, dump trucks, and mailboxes.

The point is, the world depicted in Jim Mooney's comics art is distinctive, identifiable, and comforting. There's a softness and humanity about his characters, real approachability, which has made everything he's pencilled, inked, or painted into a trip to a more secure existence, comprised of handsome, likeable men and lovely women.

Among Howell's collection of Mooney art is this personalized sketch of several of Mooney's best-known DC characters (below). An example of Mooney's inking on Claypool's *Soulsearchers & Company* can be seen at upper right.



pression of a solid, friendly professional whose natural artistic impulses resulted in an approachable, comfortable universe full of beautiful characters.

I respect beauty and enjoy comfort, so I responded to his work. Later, I became more familiar with other applications of Jim Mooney's talent, when he moved from DC to Marvel. Whereas the Mooney art I saw that DC published was full art — Mooney pencils and inks — at Marvel I got to see Mooney pencils inked by other craftsmen, which were nice, but the real revelation was Mooney as an inker. I'd always appreciated the supple, dark linework that flowed from his brush, but seeing it over other pencillers made its expertise and attractiveness that much more pronounced.

Mooney's inking is largely brush technique, and combines the sensitivity to expressions and gestures that's evident in his pencilling with a solid grasp of the delineation of various textures and lighting. Although he's capable of creating an atmosphere of dark drama with his lush, dark linework, it's still the approachability and charm of his character depictions that makes the statement. This technique is evident in Mooney's solo work, but the sensitivity he brings to his textures and faces is also quite observable in the material he inks over the pencil work of other artists. This quality became pronounced during his tenure at Marvel.

Mooney as Marvel mainstay. In short order, Mooney established himself as one of the most identifiable, valuable inking talents at the rapidly expanding Marvel publishing house, displaying his talent to best effect over the pencils of such Marvel mainstays as Sal Buscema, George Tuska, Marie Severin, John Buscema, and John Romita. Mooney's inspired melding with Romita created a new high-water mark for the look of *Amazing Spider-Man*, and several of collaborations with Buscema (including the legen-

dary *Sub-Mariner* #24) were superb examples of the excellence that Silver Age super-hero artwork could achieve.

Ironically, Mooney's adaptability and professionalism worked against him in later years, when he was assigned increasingly sub-par pencilling, which was less and less suitable a match for his approach — and this to be done on progressively shorter deadlines. Circumstances had temporarily robbed Mooney fans of seeing the heights which his work could still reach.

Near the end of that period, in 1985, I was pencilling Steve Englehart's *Vision and Scarlet Witch* series for Marvel, and an opening for an inker arose. I suggested Mooney. Editor Jim Salicrup — who had an exemplary habit of liking good ideas, no matter who came up with them — decided to recruit Jim and the results (issues #3 and #4 in the run) speak for themselves. Those issues remain among my favorites for the look of my published pencils in four-color comics.

Adding to the experience was the communication Jim and I established. Along with the first group of V&SW pages, I included a note telling him how happy I was that he was available to ink the series, since I'd always admired his artwork. He sent me back his own comment, that he liked my work, too. It was meaningful praise, and I've never forgotten it.

Sadly, Jim couldn't ink more than a few issues of the series, since it was selling too well (!) and during those years he had a limit on how much he could earn (or his retirement benefits would be at risk), but at least he was present for the introduction of Wanda's young apprentice Holly LaDonna, a character whose appearance I based somewhat on the Mooney-era Supergirl.

A few years later, it was my pleasure to recommend Jim as inker for a *Jonny Quest Special* that I was drawing. The suggestion met with enthusiastic approval by the title's editor, Diana Schutz, herself a fan of Moo-

ney's art in general (and his version of Supergirl in particular). Diana's currently beating the drums to encourage DC to issue an "Archives" volume of the original run of "Supergirl" features, mostly drawn by Jim. I think it sounds like a great idea and I encourage anybody who agrees with me to write DC and request it.

Coming to Claypool. Since that time, Jim's career and mine have continued to be intertwined to one extent or another. I recruited him to do pencil layouts for a story or three in *Creepy* (one of which I inked myself, just to vary the usual disposition of duties). The next year, when Ed Via and I founded Claypool Comics, it was practically predetermined that Jim would be a part of our new enterprise.

Jim Mooney became the inker on Peter David's *Soulsearchers & Company*, bringing his dark, soft linework to artists as varied as Amanda Conner, Neil Vokes, John Heebink, and the series' current penciller, Dave Cockrum. Cockrum and Mooney are an inspired team, with Dave's personable characterizations rendered with sensitivity and expertise; yet another popular penciller for whom Jim is at the top rank for compatibility.

After 32 issues, Jim recently stepped down from the regular bi-monthly SS&C assignment, but we haven't been able to let him go completely — and special story sequences in most subsequent issues feature the Mooney touch. An upcoming issue featuring "Kelly the Demon Slayer" will feature an extra-special Cockrum/Mooney art job and has been in preparation for many months.

Jim's career is still an ongoing, organic entity, much like the life that's been taken on by his charming, approachable characters. I wish him many more happy years of creating; drawing and inking stories and painting his paintings. I hope he'll continue to delight readers for a long time to come. After all, there's just something about a Jim Mooney story.

FANDOM FRIENDSHIPS

As told to **SHEL DORF**

I've been asked by several readers to write more about my friendship with Milton Caniff. The ultimate fandom friendship is one with a professional we admire. In my case, a longtime friendship with Caniff turned into a professional job.



One of Caniff's femmes fatales.

From 1975 through 1988, I lettered Caniff's *Steve Canyon* newspaper strip. The series ran for more than 40 years.

Before *Steve Canyon*, Caniff did 12 years of *Terry and The Pirates*. He wrote the stories as well as doing the art. Even in his 70s he worked 16-hour days. There was always a strong pot of coffee next to his drawing board, and he worked quickly but at a leisurely pace. He juggled the telephone, accepting calls from his legion of fans and fellow pros. The telephone calls and letters I wrote to him enriched our friendship.

I became his letterer in 1975, and three years later he asked me to come to Palm Springs to meet a librarian from Ohio State University. Milt was a fine arts major and was the first of his family to be a college graduate. Another alumnus had left money to establish a place at OSU for Caniff's papers, original art, and correspondence. (John Steinbeck and Clare Boothe Luce had written him fan letters.) The lady who would be chief archivist was Lucy Caswell and she'd come to Palm Springs to see the collection. We met, and I interviewed her for my column in *The Buyer's Guide for Comic Fandom*. Publisher Alan Light was always receptive to people I wanted to interview and gave me as much space as I

needed. For many years afterward, *CBG* ran items about Caniff which I supplied. Milt appreciated this exposure in comics fandom.

I was asked to come to Palm Springs to help pack the rare stuff stored in his garage. His studio manager, Willie Tuck, and I worked in 100° heat, but we got the job done. It took a week. I lived on chilled grapefruit juice, lemonade, and tangerine juice — all made from the fruit trees on Milt's property. He showed me a flower bed of the kind of flowers he'd loved as a child in Dayton, Ohio. Once we began to go through the material, the fan in me surfaced. His mother had saved everything from his first crayon drawings in kindergarten to early spelling lessons with gold stars from the teacher.

When we got to the period of his early career in New York, we found originals and proof sheets from everything Milt had done as a bullpen artist at the Associated Press from 1932 to 1934. I saw material too good to pass up, so I asked Milt if I could make photocopies of some of the art for my own collection. He said, "Of course, Shel. Feel free to copy anything you want." I'm sure he lived to regret that, because a week later I had used up four boxes of copy paper. I didn't hear about it until later, but he had to borrow copy paper from a neighbor, because it took two weeks for his supplier to get him more. (Palm Springs deliveries were slower.)

When I returned to San Diego, I had the rarest Caniff art any fan could have. "Puffy the Pig," "Escapes from the Pen," "The Gay Thirties" (a parody of "The Gay '90s"), political portraits, political cartoons, etc. I also found *Male Call* strips, including some rejected as being too sexy for the armed forces. (Hugh Hefner ran them in the second issue of *Playboy*.) I remember as I loaded the trunk of my car, Willie Tuck said, "Sheldon Dorf, you are crazy!" Milt was amused by the whole thing.

For the next 20 years, I fed these



Caniff and Lucy Caswell of the Ohio State University comics archives.

rare Caniff drawings to many publications.

As a member of "First Fandom," I've always felt a need to share. There have been 100 issues of *Caniffites*, three issues of *Steve Canyon Magazine*, countless articles, etc., to which I've given copies of this art.

The friendship had started 25 years before I worked for him. Never in my wildest dreams could I have imagined lettering his strips. After I settled into the job, he'd dictate the copy over the phone and I'd take it down in longhand. Then I'd letter it on strips of Bristol board, and the art would go in afterward. The phone calls sometimes lasted two hours. After I'd get the copy for a set of six dailies and a Sunday page, we'd chat about many things. He was a marvelous conversationalist and always a scholar of human behavior. He was the confidant of many people because they knew he did not gossip, but he loved to hear the gossip around Palm Springs.

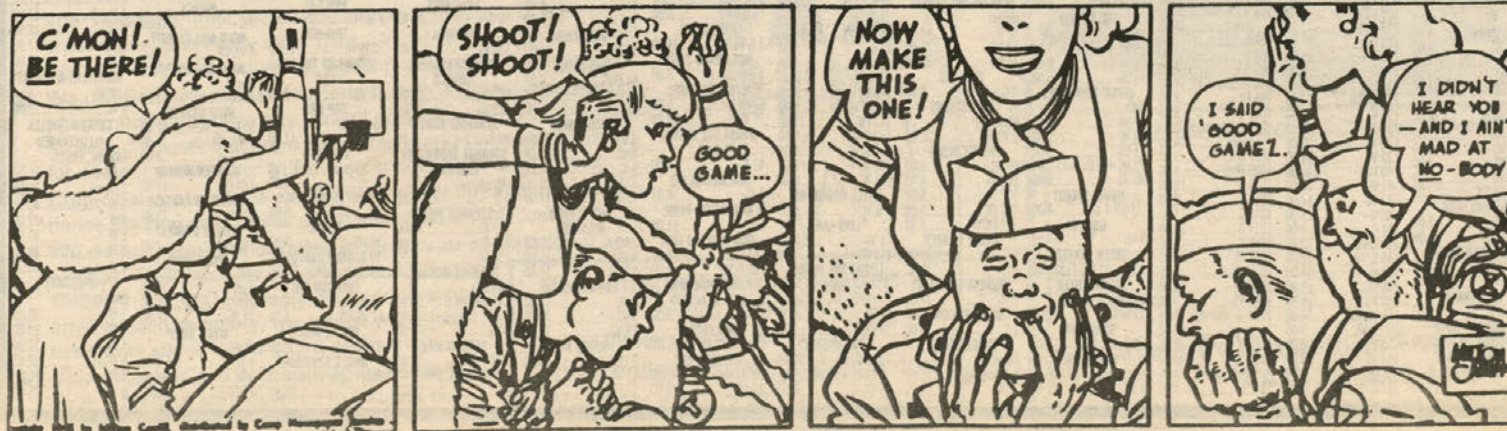
Milt's wife did not cook, so they were well known at the many upscale restaurants, hotels, and nightclubs in Palm Springs. I learned to pack a sport coat and was their guest at very fancy places. The Caniffs

were treated like royalty when they went to these places. Milt was well liked and a generous tipper. Milt and I once had lunch at The Racquet Club and were greeted by Charlie Farrell. At The Riviera Hotel, Milt's friend actor Jackie Coogan was in our party; he was a real personable guy. We eventually used him in the strip, and I went to his home to take reference photos. Jackie showed me a self-portrait that Charlie Chaplin had given him, which he treasured. Chaplin's skill as an oil painter amazed me.

If anyone had told me when I was a 10-year-old kid cutting *Terry* strips out of the newspaper that in 30 years I'd be dining with Milton Caniff in Palm Springs, I'd have fainted! I look back at those days with such joy. Another perk was sitting at Table #1 at The Reuben Awards dinner along with Milt, Bunny, and Mrs. Rube Goldberg. Milt lived this lifestyle totally without snootiness. He was always a regular guy.

Once I came to Palm Springs after he'd come back from dinner at the White House with the President. I wanted to hear all about it, but first he had me tell him how the plans for that year's San Diego Comic-Con were shaping up. The year he was a guest at the con, Charles Schulz threw a party in his suite to honor Milt. Schulz sat on the floor by Milt's chair and became a fan just dazzled by Milt's presence.

I know many of you share friendships with working pros or retired legends in the business — and you know what an honor it is to have that friendship. You also know that the pros are fans just like us. Milt was in awe of Roy Crane, Fontaine Fox, and Walt Kelly. Of all the great things that happened to me in fandom, my years with Caniff were the center of my life. I am truly blessed!



This rejected *Male Call* strip was among the group that later appeared in *Playboy* #2.

Science Fiction

collectibles

Identification & Price Guide

bonus value for figures, vehicles, ray guns, robots, nuclear ships, alien creatures and collectibles, books and magazines from the 1930s-1970s

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**SUN
AUG 1**

Born on this date:
Tom Wilson (1931)
Ray Fehrenbach (1955)

**MON
AUG 2**

Born on this date:
Bruce Bristow (1944) 55 years ago
Dave Hunt (1955)
Robert E. McTyre (1955)

**TUES
AUG 3**

Born on this date:
E.R. Cruz
John Belfi (1924) 75 years ago
Rowland B. Wilson (1930)
Reed Waller (1949) 50 years ago
Julie Ann Sczesny (1962)

**WED
AUG 4**

CBG #1344 ships — featuring The Punisher. Marvel's man with a mission has been giving criminals no quarter for a quarter century. We'll visit the high and low-lights of his career.

Born on this date:
Muffy Greenough
Rick Norwood (1942)
Mike Gold (1950)
Steve Hauk (1954) 45 years ago
Martin Pasko (1954) 45 years ago
Cindy Goff (1959) 40 years ago
Charlie Adlard (1966)

**THURS
AUG 5**

Born on this date:
Steve Mitchell (1953)
Bob Orzechowski (1960)
Bruce Costa (1961)
Avido Khahaifa (1963)

**FRI
AUG 6**

Born on this date:
Ed Hannigan
Susan Dorne (1958)
Terry Pallot (1966)

**SAT
AUG 7**

Born on this date:
Paul Dini
Kathy Kotsivas (1959) 40 years ago
Dan Vebber (1970)

Publishers

To see your comics listed here, please supply the exact shipping date for each title as soon as possible, preferably at least one month ahead of time. Send the information to: Maggie Thompson, CBG Calendar, 700 E. State St., Iola, WI 54990. The same goes for any other announcements, additions, and corrections.

CBG Calendar Notes

Shows listed are multiple-day, non-mall-show events with the primary focus on comic books. Further information about these and other shows, as well as creator appearances, can be found each week in the CBG features *What, Where, and When* and *Now Appearing*.

New comics scheduled to ship this week

The following information is taken from publisher and distributor solicitations and updates and is as accurate as possible at press time. Check with your local retailer to find out what day new comics go on the shelves. Comics that are delayed or rescheduled will be tracked in future CBG Calendars.

Note: ● indicates a rescheduled comic book that appeared in a previous CBG Calendar.

Archie Comics Publications

Archie #488, \$1.79
Betty & Veronica Double Digest #83, \$2.99
Cheryl Blossom #26, \$1.79
Knuckles #29, \$1.79

Dark Horse

Aliens: Xenogenesis #1 (of 4), \$2.95
Gary Gianni's Monstermen, \$2.95
Mystery Men #1 (of 2), \$2.95
Oh My Goddess! The Fourth Goddess #4 (of 8), \$3.50
Star Wars: Return of the Jedi Manga #2 (of 4), \$9.95
Star Wars: X-Wing Rogue Squadron: Blood & Honor TPB, \$12.95
300 (hardcover), \$30
ZombieWorld: Tree of Death #2 (of 4), \$2.95

DC Comics

Adventures of Superman #571, \$1.99
Anarchy #6, \$2.50
● Authority #5, \$2.50 (Jul)
Batman: Gotham Adventures #17, \$1.99
Batman: Legends of the Dark Knight #122, \$1.99
Big Book of Grimm, \$14.95
Birds of Prey #10, \$1.99
Crimson #12, \$2.50
Darkchylde: The Legacy #4, \$2.50
Divine Intervention: Wildcats, \$2.50
Finals #2 (of 4), \$2.95
Flash Annual #12, \$2.95
Heavy Liquid #1 (of 5), \$5.95
● Hellblazer #141, \$2.50 (Jul. 25-31)
Invisibles Vol. 3 #7 (of 12), \$2.95

Shipping notes and updates

• **Confirmed shipping:** We have received confirmation that the following titles have shipped and should be available in stores. This reflects shipping information received through July 16.

AC: Best of the West #4, \$5.95 (May)
Acclaim: Turok/Shadowman, \$3.95 (Jul)
Active Synapse: Clan Apis #5 (of 5), \$2.95 (Jun)
Amaze Ink/Slave Labor: Skeleton Key Vol. 2 #3 (of 4), \$2.95 (Jun)
Wyrd: The Reluctant Warrior #1 (of 6), \$2.95 (Jul)
Antarctic: Gold Digger Vol. 2 #1, \$2.50 (Jul)
Ninja High School Version 2 #1, \$2.50 (Jul)
Archie: Betty #77, \$1.79 (July 11-17)
Betty & Veronica Digest #106, \$1.99 (July 11-17)
Sabrina the Teenage Witch #29, \$1.79 (July 11-17)
Awesome: New Kaboom #1, \$2.50 (Jun)
Supreme: The Return #2, \$2.50 (Jun)
Chaos: Purgatori Goddess Rising #2 (of 4), \$2.95 (Jul)
Claypool: Elvira #75, \$2.50 (Jul)
Dancing Elephant: Kane #25, \$2.95 (Jan)
Dark Horse: Buffy the Vampire Slayer: Angel #3 (of 3) (two covers), \$2.95 (July 11-17)
Dylan Dog #5 (of 6), \$4.95 (Jul. 4-10)
Martin Mystery #5 (of 6), \$4.95 (July 11-17)
Masakazu Katsura's Shadow Lady: Eyes of a Stranger (3 of 5) #10, \$2.50 (July 11-17)
Outlanders Vol. 6, \$14.95 (July 11-17)
Sin City: Hell & Back #1 (of 9), \$2.95 (July 11-17)
Star Wars: Return of the Jedi Manga #1 (of 4), \$9.95 (Jul. 4-10)
DC: A. Bizarro #3 (of 4), \$2.50 (July 11-17)

Continuing This Week

• **Cartoon Art Museum**, 814 Mission St., San Francisco, CA. Call for updates on current exhibits: (415) CAR-TOON.

• **International Museum of Cartoon Art**, 201 Plaza Real, Boca Raton, FL 33432. Call for updates on current exhibits: (561) 391-2200. Current exhibit: **Tarzan from Foster to Disney**, through Sept. 19. Tarzan art by Hogarth, Foster, Manning, and other talents who have worked on Tarzan strips and comic books.

• **Krazy Kat Comes Home: The Cartoon Art of George Herriman**, an exhibit of comic-strip art by George Herriman, including watercolor illustrations, Sunday pages, and storyboards, on display through Aug. 29 at the Sedona Arts Center, Hwy 89A and Art Barn Rd., Sedona, AZ.

• **60 Years of The Batman**, an exhibit of original art by Jim Aparo, Norm Breyfogle, Mark Buckingham, Mike Collins, Bryan Talbot, and others will run through the summer at American Dream Gallery, 72 Walcot St., Bath, United Kingdom. Info: 01225 424881.

Looney Tunes #57, \$1.99
Martial Manhunter #11, \$1.99
100 Bullets #3, \$2.50
Preacher #54, \$2.50
Starman #58, \$2.50
Tom Strong #4, \$2.95
Tomorrow Stories #1, \$3.50
Young Justice #13, \$2.50

Image Comics

Fathom #8, \$2.50

Marvel Comics

Essential Uncanny X-Men TPB, \$14.95
Fantastic Four #22, \$1.99

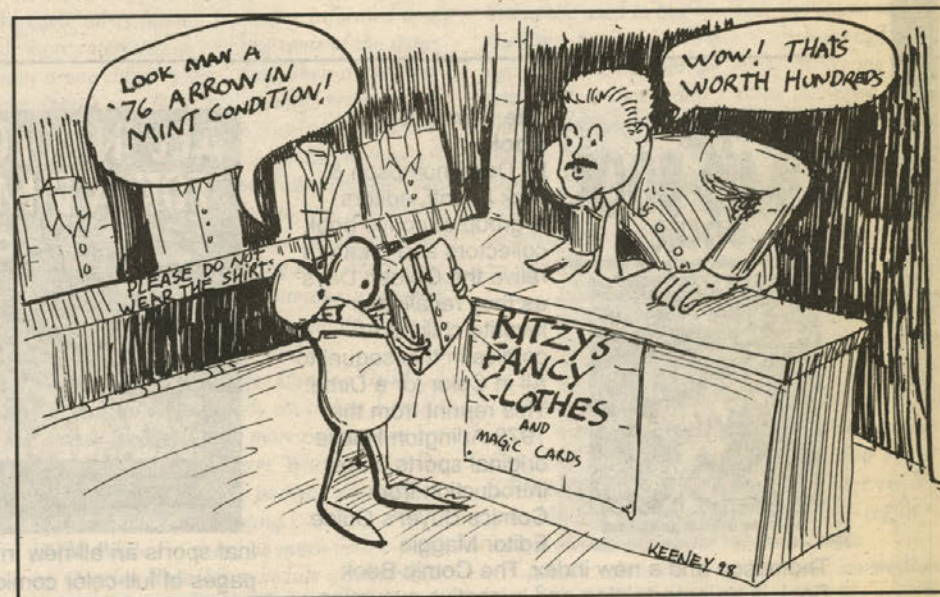
Hulk 1999, \$3.50
New Warriors #1, \$2.99
Spider-Man: Chapter 1 #12 (of 12), \$3.50
Spider-Woman #4, \$1.99
Thor #16, \$1.99
Uncanny X-Men #373, \$1.99
Wild Thing #1, \$1.99

Radio Comix

● Morning Glory #5, \$2.95 (May)

Viz Communications

Neon Genesis Evangelion Book Four #6 (of 7) (two versions), \$2.95
No Need for Tenchi Part 7 #4 (of 6), \$2.95



Action Comics #757, \$1.99 (July 11-17)
All-Star Comics 80-Page Giant #1, \$4.95 (July 11-17)
Aquaman #59, \$1.99 (July 11-17)
Azrael: Agent of the Bat #56, \$2.25 (July 11-17)
Backlash & Taboo's African Vacation, \$5.95 (July 11-17)
Batman Annual #23, \$2.95 (July 11-17)
Batman: Shadow of the Bat #89, \$1.99 (July 11-17)
Books of Magic #64, \$2.50 (July 11-17)
Darkchylde Summer Swimsuit Spectacular #1, \$3.95 (May 30-Jun 5)
Green Lantern #116, \$1.99 (July 11-17)
Hourman #6, \$2.50 (July 11-17)
Impulse #52, \$2.25 (July 11-17)
Legionnaires #75, \$2.50 (July 11-17)
Nightwing #35, \$1.99 (July 11-17)
Promethea #2, \$2.95 (July 11-17)
Scooby-Doo #26, \$1.99 (July 11-17)
Secret Origins Featuring JLA TPB, \$14.95 (July 11-17)
Transmetropolitan #25, \$2.50 (July 11-17)
Egmont Fleetway: 2000 A.D. #1149, \$3.25 (Jun)
El Capitan: Stray Bullets #20, \$2.95 (Jun)
Fantagraphics: Fuzz and Pluck, \$9.95 (July 11-17)
Hate Vol. 5: Buddy's Got Three Moms TPB, \$16.95 (May)
Frank Frazetta: Frank Frazetta Fantasy Illustrated #8, \$5.99 (Jul)
Gun Dog: Astronauts in Trouble: Live from the Moon #5 (of 5), \$2.95 (Jul)
Harris: Pantha #1/Vampirella #16 (of 2) (two covers), \$2.95 (Jun)
Vampirella 3000 A.D. Manga Ashcan, \$7.95 (Jul)
Image: Creech: Rage against Death, \$9.95 (Jun)
Darkness #24, \$2.50 (May)

Exposure #1, \$2.50 (Jul)
Lady Pendragon: Dragon Blade #3 (two covers), \$2.50 (Jun)
MegaDragon & Tiger #4, \$2.95 (Jun)
More than Mortal/Lady Pendragon #1, \$2.50 (Jun)
Nash Preview Ed. (two covers), \$2.50 (Jul)
Savage Dragon #63, \$2.50 (Jun)
Spawn #85, \$1.95 (Apr)
Spirit of the Tao #11, \$2.50 (Jun)
Kenzer & Co.: Avelon #7, \$2.95 (Jun)
Knights of the Dinner Table #33, \$2.95 (Jul)
Marvel: Amazing Spider-Man #9, \$1.99 (July 11-17)
Generation X #55, \$1.99 (July 11-17)
Iron Man #20, \$1.99 (July 11-17)
Mutant X #12, \$2.99 (July 11-17)
Spider-Girl #12, \$1.99 (July 11-17)
X-51 #1, \$1.99 (July 11-17)
X-Men: True Friends #1 (of 3), \$2.99 (July 11-17)
Metaphrog: Strange Weather Lately #10, \$3.50 (Apr)
Mprints: Error #1 (of 6), \$2.95 (Jul)
Oni: Blair Witch Project, \$2.95 (July 11-17)
Geisha TPB, \$9.95 (Jul. 4-10)
Re-Visionary: Carnal Comics: Deja Sin: Fallen Angel #1, \$3.50 (May)
Shanda Fantasy Arts: Katmandu #17, \$2.95 (Jul)
New Horizons #6, \$4.95 (Jul)
Shanda the Panda #25, \$4.95 (Jul)
Sillwill: Sorcerer's Children #4 (of 4), \$2.95 (Jul)
Viz: Dragonball Part Two #5 (of 15), \$2.95 (July 11-17)
Inu-Yasha: A Feudal Fairy Tale Part 3 #4 (of 7), \$3.25 (July 11-17)
Pulp Vol. 2 #8, \$5.95 (July 11-17)
Silent Mobius: Into the Labyrinth #3 (of 6), \$2.95 (July 11-17)

New comics scheduled to ship in August

These are comics scheduled to ship during the month of August that, to the best of our knowledge, have not yet had specific release dates announced. Be aware that comics can take two or three days to reach retailers once they are shipped, so comics that are shipped at the end of the month may not appear in your local store until early the following month.

Aardvark-Vanaheim

Cerebus #245, \$2.25

ABC Studios

China & Jazz Vol. 2 #1 (of 3), \$3 (nude ed., \$8)

Double Impact Mercs #1 (of 3), \$3 (spec. ed., \$8)

Mecca Magazine #2, \$5.95

Abstract Studios

Strangers in Paradise Vol. III #26, \$2.75

AC Comics

Best of the West #6, \$5.95

Curvaceous Cuties Collection #1, \$18.75

Golden Age Men of Mystery #17, \$6.95

Acclaim Comics

Quantum & Woody Vol. 4: Magnum Force TPB, \$7.95

Shadowman Vol. 3 #2, \$2.50

ACG

Ace McCoy #1, \$2.95

Cop Called Tracy #8, \$2.95

Dick Tracy: Crimebuster #7, \$2.95

First Trip to the Moon Museum Ed. #1, \$2.95

Lonely War of Willie Schultz #2, \$2.95

New Adventures of Terry & the Pirates #6, \$2.95

Startling Comics Nemesis vs. Hitler #1, \$2.95

Tim Truman's Wilderness, \$19.95

Amaze Ink/Slave Labor

I Feel Sick: A Book about a Girl, \$3.95

Life of a Fetus #1, \$2.95

Mister Blank #11, \$2.95

Ratman 2000, \$7.95

Sparks #2, \$3.95

Sugar Buzz #7, \$2.95

Wyrd: The Reluctant Warrior #2 (of 6), \$2.95

American Mule Entertainment

Imagine #1, \$3.50

Antarctic Press

Betti Cozmo #3 (of 3), \$2.99

Box Office Poison #15, \$2.99

Gold Digger Vol. 2 #2, \$2.50

Legacy #1, \$2.99

Mangazine #2, \$8.99

Ninja High School #70, \$2.50

Ninja High School Version 2 #2, \$2.50

Warrior Nun Areala Vol. 3 #2, \$2.50

World War II: 1946 #2, \$2.50

Anti-Ballistic Pixelations

Gremlin Trouble #19, \$2.95

Arcane Comics

Prophecy of the Soul Sorcerer #4 (of 4), \$2.95

Arrow Comics Group

Land of Oz #6, \$2.95

Puss in Boots #1, \$2.95

Spank the Monkey #3, \$2.95

War of the Worlds: Memphis Front #4 (of 5), \$2.95

Asylum Press

Hex of the Wicked Witch #0 (of 4), \$1.95 (spec. ed., \$3.95)

Avatar Press

Allura Nudes, \$3.50 (nude ed., \$6)

Faust: Book of M #2 (of 3), \$3.95 (nude ed., \$6)

Nira X Summer Splash #1, \$4.95 (nude ed., \$6)

Pandora: Devil's Advocate #3 (of 3), \$3.50 (nude ed., \$6)

Secrets of the Ravening #1, \$2.75 (nude ed., \$6)

Threshold #19 (three covers), \$4.95 (nude ed., \$6)

Awesome Entertainment

Brigade Vol. 2 #1, \$2.99

Coven: Blanc Noir #1, \$4.99

Kaboom Vol. 2 #3, \$2.50

Lionheart #2, \$2.50

Supreme: Madness TPB, \$14.95 (signed ed., \$39.99)

Supreme: The Return #4, \$2.99

Basement Comics

Cavewoman: Pangaea Sea #1, \$4.95

Beanworld Press

Larry Marder's Beanworld Book Four, \$11.95

Big Baby Comics

Hero on a Stick #2, \$2.95

Black Bear Press

Mad Monster Party #2 (of 4), \$2.95

Blue Monkey Comics

Adam Bomb Comics #1, \$2

Bongo Comics

Simpsons Comics #44, \$2.50

Brainstorm Comics

Vamperotica Commemorative #50, \$7 (signed ed., \$10)

Caliber

Cold Boom, \$4.95

Genghis Khan, \$5.95

Land #2, \$2.95

Legends of Camelot: Sir Balin and the Dolorous Stroke, \$2.95

Lifequest #6, \$2.95

Cartoon Books

Bone Vol. 6: Old Man's Cave TPB, \$17.95

Chanting Monks Studios

Mayhem Magazine #1, \$3.95

Chaos! Comics

Evil Ernie: Depraved #3 (of 3), \$2.95

Lady Death: Rapture #4 (of 4), \$2.95

Mankind #1, \$2.95

Purgatori: Goddess Rising #3 (of 4), \$2.95

Smiley Psychotic Button's Movie Special, \$2.95

Undertaker #6 (two covers), \$2.95

Undertaker: Prophecy of the Dead TPB, \$12.95

Cheeky Press

Astrothrill: Desert Planet Disk, \$12.95

Claypool Comics

Deadbeats #37, \$2.50

Elvira #76, \$2.50

CPM Manga

Call Me Princess #4, \$2.95

Dark Angel #4, \$2.95

Frontier Line #1, \$2.95

Geobreeders #6, \$2.95

Lodoss War: The Grey Witch #10, \$2.95

Lodoss War: The Lady of Pharis #5, \$2.95

Martian Successor Nadesico #3, \$2.95

Midnight Panther Book Four: Feudal Fantasy Collection, \$15.95

Record of Lodoss War: The Grey Witch Book One TPB, \$15.95

Cross Plains Comics

Robert E. Howard's Marchers of Valhalla, \$6.95

Robert E. Howard's Worms of the Earth, \$9.95

Crusade Entertainment

Shi: Five Year Celebration Comic, \$4.99

Cryptic Press/CS Comics

Quicken Forbidden #8, \$2.95

Cup o' Tea Studios

Xeno's Arrow #4, \$2.50

Drawn & Quarterly

Berlin #7, \$2.95

Eddie Campbell Comics

Eddie Campbell's Bacchus #46, \$2.95

Egmont Fleetway

2000 A.D. #1155-1158, \$3.25

Judge Dredd Magazine #57, \$6.95

Eirich Olson

Negative One #1, \$2.95

El Capitan Books

Stray Bullets Vol. 2 HC, \$34.95

Eric Theiault Press

Veena #3, \$2.95

Fantagraphics Books

Art School Superstars, \$3.95

Barry Windsor-Smith: Opus, \$39.95

Champs, \$12.95

Measles #4, \$2.95

Penny Century #6, \$2.95

Pop Life #3, \$3.95

Prince Valiant Vol. 37: The Adventures of Gawain, \$16.95

Weasel #1, \$4.95

Firearm Press

Gear TPB, \$14.95

Fontanelle Press

Wiggly Reader #3, \$2.95

Foster Dog Press

Fragile Honeymoon, \$2.95

Funny Valentine Press

Empty Love Stories #2, \$2.95

Galaxy Publishing

Forbidden Zone #2, \$4.95 (signed ed., \$9.95)

Games Workshop Publishing

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"Pay attention to the young, and make them just as good as possible."

— Socrates, quoted in
Plato, *Euthyphro*

Every so often, because so much of my "life" has been recorded on paper, I am given the opportunity to revisit my younger selves in some ancient comic or old fanzine. Recently, long-time *Tips!* reader and all-around good guy Gary Usher came across some old fan letters of mine that had appeared in various Charlton Comics of the 1960s and 1970s and thought I might get a kick out of seeing them again. He was right.

What were Charlton Comics? Well, they were sort of the low-rent district of the comics industry. Legend has it that they were published mostly to keep the publisher's printing presses rolling at all times. They published every kind of comic book imaginable, they didn't pay very well, and, somehow, still managed to produce some remarkable material over the decades.

The ranks of Charlton creators include such names as Jack Kirby, Steve Ditko, Roy

Thomas, Al Williamson, John Severin, Joe Shuster, Dick Giordano, Jim Aparo, Denny O'Neil, Sam Glanzman, Joe Gill, John Byrne, and many others that I could name if I hadn't arbitrarily decided to limit myself to just 12.

Charlton Comics were the comics I read at the barber shop on account of I spent my hard-earned allowance on DC and Marvel super-hero comics. But every so often, something in those badly printed Charltons — and they were always badly printed — would get me to part with a few precious dimes. Usually it was Steve Ditko's incredible work on *Gorgo* and *Konga*, two ongoing series based on giant monster movies from England. Ultimately, it was Charlton's entry into the super-hero ranks with *Blue Beetle* (a revival of a 1940s character), *Son of Vulcan* (a Roman mythology knock-off of Marvel's *Thor*), and *Strange Suspense Stories* (reprinting Captain Atom stories that had originally run in *Space Adventures*, drawn by Steve Ditko) that got me buying some Charltons on a regular basis.

My first fan letter to Charlton was published in *Blue Beetle* (Vol. #3) #52. Don't ask me to explain the numbering of Charlton comics; we only have so many pages in this newspaper. The issue came out in 1965 and here's what I wrote:

I'm very glad Charlton has entered the super-hero field. There are so many heroes running around that sometimes they get lost in the shuffle.

The first issue of BB I bought was No. 3 and it

was love at first sight. I managed to get BB No. 1 and No. 2 in trades.

You now have the name of the writer, artist, and inker on the first page. But, what about the letterer?

I will conclude this letter with a list of my favorites.

Favorite story: The Challenge of the Red Knight

Favorite cover: No. 1 and No. 5

Favorite villain: The Red Knight

OK, I know. "Love at first sight?" Geez. But, even then, I knew how to spell "villain" correctly. That put me way ahead of other kids my age and even some comics writers.

The editor — I'm guessing it would have been Pat Masulli — did answer my question about the letterer. He wrote:

Whenever the letterer's name doesn't appear it's because the lettering is done on a special machine which we have invented. Most letterers live in New York City and we are about seventy miles away, therefore lettering became so great a problem that we had to come up with our machine.

In high school, I was able to supplement my allowance with the money I made working at my father's bakery and at a public library near my high school. A goodly portion of my new wealth went toward comic books. I knew I wanted to write comic books "when I grew up" and I wasn't going to be particular about what kinds of comic books I wrote. Super-heroes were my favorite genre, but, by 1969, I was also buying mystery, war, and Western comics. Within another year or so, as I got better-paying jobs, I would add, well,

every other kind of comic book I could get my hands on. If it was distributed on the west side of Cleveland, I bought it.

I had a real long letter published in Charlton's *Hercules* #13 (1969). Dick Giordano had followed Masulli as editor, but he had moved over to DC by then and been followed by a gentleman by the name of Sal Gentile. Here's that letter:

It's been quite some time since I bought my first Charlton, *Konga*, I believe it was. After that, I purchased the Charltons on and off, mostly off. When you brought back *Captain Atom* with original stories, though, you had me hooked and I've been reading them ever since. One basic fault with Charlton is the poor reproduction but you're improving.

I buy thirteen of your titles regularly (fantasy, war, and Western) and I'd like to tell you how I feel about some of them. In *Army War Heroes*, "The Iron Corporal" by Willi Franz and Sam Glanzman is excellent and "The Archer and Corporal Jack," with Joe Gill writing it, is also very good. I wish you could present them both in every issue.

I'm glad to see you using Viet Nam stories in your war books because DC has copied out on using them, claiming that this is an unpopular war. Unpopular it may be but it won't go away just because we don't talk about it.

Billy the Kid is one of your consistently great comics. Since I started buying it regularly, I have never been disappointed. The artist doing this book is the best man Charlton has, next to Jim Aparo, who is the absolute best. (With the exception of Steve Ditko.) The stories are also excellent. The

(Continues on Page 48)

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WANTED: ORIGINAL cover art to Outer Limits #5 (Dell Comics 1965). Tom Callahan, 328 Beach Ave., Staten Island, NY 10306. e-mail: sphinx0614@aol.com

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HARSH MISTRESS Science Fiction Magazine #1; Mike Shayne Mystery Magazine, February 1968, name your price. Bill Finocchiaro, 611 Kimball Ave., Fulton, NY 13069. 315-593-3454.

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WCW NITRO cards #33, 34, 44, 45, 53, 54, and stickers #10, 11. Also WCW/NWO #7, 38, 72. Troy, 3200-A South 9th, Lafayette, IN 47905.

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ELVIS PRESLEY "Love Me Tender" 2" X 3" enameled metal/ glass mirror. Original Mint condition, dated 1956, \$12 postpaid. John Travalini, 217 New Road, Wilmington, DE 19805.

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MICKEY MOUSE 50th birthday 1-1/4" pinback button "Happy Birthday Mickey 1928-1978". Original Mint condition, \$7 postpaid. John Travalini, 217 New Road, Wilmington, DE 19805.

STAR TREK Bloopers- 1994 & earlier. Name brand tape! Unique & Rare stuff! \$20 includes catalog. Send ck/mo. Jim Watnem, 5361 Eastway #4, Greendale, WI 53129.

DC BATMAN Promotional Kit 1992, floor display, 2 kits, boxes, New, \$75 lot, ppd. MO/ Check. Thomas DeStefano, 7629 W. Norridge St., Harwood Heights, IL 60706-3348.

SIMON- KIRBY Splash page of Manhunter, not original art but a photostat from DC used for reprints, signed by Joe Simon, framed and matted. A great item for the collector, \$60. Alfred Farrugio, 21 West Lyons St, Melville, NY 11747.

4660 MISCELLANEOUS, FOR SALE

SPORTS CARDS & memorabilia collectors: Buy and sell with the biggest and best collectors in the world. Place your classified ad in Sports Collectors Digest. 40,000 weekly readers. The hobby's oldest, most respected magazine. We are the "bible" of the industry. Bonus: Your classified ad also goes up on the Internet at no additional charge! Call today: 800-942-0673.

STARLOG #3 F/VF, \$11 postpaid. Little Audrey VG/F, \$11 postpaid. Adventures Unknown #154 First Nemesis VG/F, \$11. Bob Ranken, 25012 Wiley Canyon Rd., Newhall, CA 91321.

RUBBER STAMPS: Purple Twilight Soldier. Counterweight. Mighty Mouse. Mighty Hercules. Flash Gordon Logo. Artist copies, \$35 ea. Jim Dallmeier, 9047 Aero Dr., Pico Rivera, CA 90660.

MUNSTERS AND Monkeemobile reissue unbuilt models. Both \$45. Amazing Spider-Man 1 thru 75, 3 book reprint set, \$25. K. Salvio, 427 Weaver, Greensburg, PA 15601.

BATMAN LIFE Magazine 1966, \$48; Batman 1966 card set; official Topps reprints, 1989, Mint boxed, \$35. \$4 postage. John Fawcett, Box 1156, Waldoboro, ME 04572.

KINGDOM COME sealed box cards sold with Wizard JLA poster/ Frankenstein's Monster Dark Horse model kit in perfect New condition. Steve 819-956-3542.

TRADING CARAVAN Kidd TP Vol. 1 for pin-up GN #1, Tarzan Under Fire for Tarzan and the Lightning Man. Mark Klein, 147-09 78th Rd., Flushing, NY 11367.

ANIME! POKEMON Merchandise, send name and address to: Crossroads, Dept CBGAN, PO Box 210342, Woodhaven, NY 11421.

STAR WARS Episode I- fast food game medallions. 65¢ each, 10/\$5. Send wants and payment. Fax 718-646-0211. Bill Yawien, 2625 Emmons Ave. #3-B, Brooklyn, NY 11235.

TRADING, SELLING comics, cards, toys, books, pinback movie buttons and more. Get my list, send yours. CM Taylor, 6708 Parsons Blvd. 6B, Flushing, NY 11365.

CRY FOR Dawn's last poster \$9, Penthouse Comix #1-5, (2) #7s (Batgirl cover), all 7 for \$35. 1993 limited Spider-Man watch, \$75 + shipping. 516-679-2642 evenings.

STATUE SPIDER-MAN bronze \$2,600, Flash \$150, Vampirella (Grafitti) \$800, Sandman artist proof \$650, Death Dealer \$200, Robin \$250, Joker \$225, Lobo \$300, shipping. 516-679-2642 evenings.

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FAUST FRAMED poster- signed Tim Vigil \$38. Hannah, Sabretooth statue (black finish). List price \$200+, yours \$70. James Klein, 109B North Waverly, Kennewick, WA 99336.

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FREE POSTCARDS. Send an SASE and get 3 special Shyster Comics postcards plus a catalog. Wow! Tom Hegeman, 35 Church, Oneonta, NY 13820.

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4661 MISCELLANEOUS, WANTED

WANTED: TOYBIZ 10" Marvel figures, projector figures, Deluxe Spiderman, Mary Jane, Wolverine, Ghost Rider collector series. Hal Reed, 320 Parkshore Dr., Columbia, SC 29223.

WANTED OLDER metal (chrome) guitar, Dobro (National). Please send photo, price and condition. Tom Vanko, 1527 Somerset, Munster, IN 46321-4387.

DEEP SPACE Nine series finale on VHS. Will pay handsomely. Tony Midyett, 6832 Schroeder Rd., #27, Madison, WI 53711.

BETTY BOOP Artwork wanted. Also Betty Boop books, comics, calendars, etc. John French, 5707 Walther Ave., Baltimore, MD 21206.

WANTED: WARNER Bros. JLA Watch, Perez JLA postcards, used OK, Perez New Avenger's print, Perez Accent One book. Kirk Philbrick, 11140 Maple St., Cleveland, TX 77327.

WANTED: GREEN Lantern Gallery #1, Comics Buyer's Guide #1,000. George Perez accent on the first E Art book. Kirk Philbrick, 11130 Maple St., Cleveland, TX 77327.

VHS OF "These Are the Damned" quotes to: David Hissong, 12931 New Gambier Rd., Mount Vernon, OH 43050.

CIGARETTE COUPONS wanted. Everything except Phillip Morris products. Paying 7% face. Unexpired only. For prompt payment, send to: John Travalini, 217 New Road, Wilmington, DE 19805.

X-FILES #1 signed; 1993 Return of Superman SP4-1993; Deathwatch 2000 specialty cards SS-1 thru SS-3 series; 1 Harley Davidson factory set. All. 360-331-5201.

WANT TRADES. Still love to trade my comics (silver and modern) for anything- comics, cards, novels, etc. Eric Dinallo, 45 W 10th St, NY, NY 10011.

AMAZING ADULT Fantasy #14 wanted, poor condition OK. Thormke, PO Box 14261, Santa Rosa, CA 95402.

4661 MISCELLANEOUS, WANTED

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SEEKING HIGH grade copies of *Panic* #1, *Psychoanalysis* #4, *Cracked* #7-8, *Mad* #18. Also seeking Laugh-in small pin-back buttons. Marc 516-829-8376, till 10pm EST.

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TASHA YAR YE, \$200. Red Violator, \$65. Spawnmobile with comic, \$45. J. Wallace, 6905 E. 116th St. #4, Kansas City, MO 64134. e-mail: jicomics@aol.com

AD&D HARDCOVERS for sale. Price range \$5-\$15 except Deities/Demigods first print, \$60. Fiend Folio: \$10. Unearthed Arcana: \$5! S/H extra. Eric 410-644-8537.

STAR WARS POTF (1985), unopened A-Wing Pilot, gold coin, plastic yellowed, minor scuff on card, w/pistol, \$95. Money order to: PO Box 4765-KH, Clearwater, FL 33758.

DEMON'S RUN: Yaginto Album Game of The Starcup Challenge Racing Series, unopened; 2-4 players, \$10, \$3.60 P&H. Gernert, SHV, 2110 Payne St., Louisville, KY 40206.

"PHANTOM" PREMIUM ring from the movie 'The Phantom,' Metal adjustable skull \$20 postpaid. Steve Berdy, 159 West Sherman Ave, Newark, NY 14513. 315-331-6618.

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MODEL KITS: Plastic, resin and vinyl. From and of comics, Sci-Fi, TV, movies, space, figures, etc. Old and new, hundreds available. Free sales catalog, we also buy and trade. JF Green Models, Dept. CBG, PO Box 55787, Riverside, CA 92517. 909-684-5300, 800-807-4759, Fax 909-684-8819, e-mail: cbg@greenmodels.com website: http://www.greenmodels.com

VINTAGE PAPERDOLL books for sale. Celebrity, Comic book, magazine, uncut and cut. Send LSASE for list #4. Janice Hanks, 116 School St, Littleton, NH 03561.

SPIDER-MAN: RHINO (first figure) \$5 plus postage (yes, still in package). Keith Hammond 606-356-0087 to reserve.

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POWERPUFF GIRLS items; also interested in children's programs, Bozo type, that are regional local shows. Charles Kline, PO Box 791, Cleveland, MS 38732-0791.

MAJOR MATT Mason, Bill Blastoff, Colorform Aliens, Zeroids, other 1960's astronaut and space toys. Also MMMs or Marvelmania items. Ray 323-663-4578. Ray.kolasa@unistudios.com

SPIDERMAN HOT Wheels Track set from 1979. Prefer unopened. Call or write with price. Patrick 630-236-8285, #1612 3690 E. New York St., Aurora, IL 60504.

SUPERMAN WANTED! Yes, I still buy old Superman stuff! Wanna buy great collectibles? Check my eBay auctions: superdf62@aol.com Danny Fuchs, 209-80 18th Ave., Bayside, NY 11360.

ARE YOUR Batman toys in your way? Put them in my way! Send your selling list to: Rich Yanchus, 235 St. Clair, Wilkes-Barre, PA 18705.

GREEN HORNET toys wanted. Black beauty slotcar needed. Motor, 27826 Brush, Madison Heights, MI 48071. Let's roll! Kato!

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BUCK ROGERS Great Classic newspaper comic strips #2-5, F/VF, \$55 postpaid. Feature Showcase #1, VF, \$15 postpaid. Bob Ranken, 25012 Wiley Canyon Rd., Newhall, CA 91321.

BATMAN FANS! Read the acclaimed screenplay by Ferace, Solomon featuring Mad Hatter, Daka. http://members.spreed.com/entertainment/fabio2.main2.html or http://www.acenet.com.au/~grahark/darkjustice/index2.html

HORROR 'ZINES: Haunts, Grue, Midnight Graffiti, Stephen King, Clive Barker, etc. Send SASE for list. James Van Hise, 57754 Onaga Trail, Yucca Valley, CA 92284.

HEMBECK #1 (1st, 2nd Editions) #3, #6. All NM, best offer takes all four. Other zines available. Brian Evans, 1237 2145 Drive, Eckert, CO 81418.

MASQUERADER #6, G+/VG, 1964, \$55. Batmania #5, VG+, 1965, \$25. Alter-Ego #1 (original), F/G, \$150. Others also available. John Pierce, 328 Powhatan, Columbus, OH 43204-1965.

MASK AND Cape #6, mid-60s zine, G+/VG, \$55. Spotlight #1, 1961, NBC, G, \$40. #2, G+/VG, \$50. Others. John Pierce, 328 Powhatan, Columbus, OH 43204-1965.

4801 FANZINES, WANTED

CONTEMPORARY PICTORIAL Literature (CPL) #'s 6 and 7 wanted. Early 70s fanzine. Dave, 1166A West Middle Tpke, Manchester, CT 06040.

4801 FANZINES, WANTED

G-FAN KAIJU* Fan issues wanted, any fanzine that deals with Godzilla. Crossroads, PO Box 210342, Woodhaven, NY 11421-0342.

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STAR WARS! 3/11 to 8/6/79 minus 1 Sunday and 2 dailys, Mint, \$10 shipping. MO! \$300! Jaxon, 3425 E. Chandler Blvd. 224, Phoenix, AZ 85044.

DOONESBURY SUNDAY strips for sale. 1972 to present. \$10 each year, \$200 all. Robert Farney, PO Box 341071, Milwaukee, WI 53234. 414-546-4627. rfarney@execpc.com

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BUYING COLLECTIONS, Puck sections, Spirit tabs. Phone/ Fax 510-666-0732. Starland Strips, 1563 Solano #155, Berkeley, CA 94707.

WASH TUBBS! Capt. Easy hardcovers wanted. Vol. 1-9, 11, 14-18. Andrew Pepoy, 1555 Sherman Ave., #156, Evanston, IL 60201 or simoneajax@aol.com

WANTED: SUPERMAN dailies from the 1950s. Cochran, Box 242 Planetarium Station, New York, NY 10024-0242.

BUYING COMICS sections, Sunday pages, bound volumes or loose pages. Also buying original comic strip artworks and BLBs. James Doyiakos, 2221W. Lawrence, Chicago, IL 60625-1903.

PRICE GUIDE

COMIC BOOK PRICES: SILVER AGE TO PRESENT

Price Guide Updates

Marketplace Minutes

Remember those white-hot Cliffhanger books of a few months ago?

Well, the temperature is chilling out fast as fans begin dumping the various series, tired of waiting and bored with what they find once the issues do finally show up.

Prices have fallen in the past few months almost as quickly as they climbed in the first few months; if Campbell and Madureira don't find a way to get these titles on the stands on a regular basis, they're going to be cited in years to come as examples of the meteoric rise and fall of briefly hot comics.

Prices never climbed as high on *Crimson* — but then again, prices aren't dropping significantly on that title, either.

Early appearances of the new Batgirl continue to generate a lot of fan interest — and they're driving up the prices of older Batgirl appearances as well. When DC finally gives her a series of her own, watch out!

—Cliff Biggers

The prices given here are for near-mint comics. This is the most acceptable and general condition a collector desires for newer comics. A near-mint copy is almost perfect — with almost no signs of wear or aging. There might be one or two tiny defects discernable only on close examination (for example, an extremely slight flaking on the spine).

The condition of comics is a vital factor in determining comics values. The primary conditions used in grading are "poor" (undesirable in most collections), "fair," "good," "fine," and "mint." Other grades, including the "near-mint" we use, are steps between these. A "fair" issue would be worth about 20% of our price. A "fine" issue would be worth about 60% of our price. And a "mint" copy would be worth 120% of our price.

Note: Changes that occurred between our last *CBG Price Guide* and this one are indicated by a + or - sign. Prices that went up from our last issue have the + sign by the title. Prices that went down from our last issue have the - sign by the title.

Adventures of the Fly Archie/Red Circle	19.....65.00+	20.....54.00+	22-23.....40.00+	24-30.....30.00	31 becomes <i>Fly Man</i> 30.00
Adventures of the Jaguar Archie/Red Circle	1.....240.00+	2.....140.00+	3.....100.00+	4-5.....75.00+	6.....50.00
	7-10.....35.00	11-15.....25.00			
Aliens Dark Horse	1 b&w; 1st printing.....9.00-	1 2nd printing.....4.00	1 3rd printing.....3.00	1 4th printing.....1.95	2 1st printing.....5.00-
	2 2nd printing.....3.00	2 3rd printing.....1.95	3 1st printing.....6.00-	3 2nd printing.....1.95	4-6.....10.00
Angel and the Ape DC	1.....40.00+	2.....24.00+	3-7.....20.00		
Archer & Armstrong Valiant	0 BWS.....4.00-	0/GO BWS gold.....14.00	1 FM(c); BWS Unity.....5.00-	2 WS(c) Unity.....3.00-	3-4.....3.00-
	5-7.....2.50-	8 flip-book with <i>Eternal Warrior</i> #8.....4.50-	9-10.....2.50	11 A.Solar.....2.50	12-20.....2.50
	21 A.Shadowman.....2.50	22 trading card.....2.50	23-24.....2.50	25 A.Eternal Warrior.....2.50	26 indicia says August; double issue with <i>Eternal Warrior</i> #26.....2.75
Ascension Image	0/SC American Entertainment exclusive.....5.00	0/GO American Entertainment gold logo.....10.00	1/A.....6.00+	1/B American Entertainment exclusive.....6.00+	1/C Top Cow Fan Club exclusive.....6.00+
	2/A.....4.00	2/B American Entertainment exclusive.....4.00	3-12.....2.50	ASH 1 convention preview edition.....5.00	
Ash Event	1.....10.00-	2.....8.00-	3.....6.00-	4.....5.00	5 Outer cover by the Hildebrandt brothers.....3.00
	6.....2.50	6/SC alternate cover by Mark Texeira.....2.50			
Backlash Image	1.....3.00	1/SC issue has two covers, one inside the other.....3.00-	2.....1.95	3-7.....2.50	8 "WildStorm Rising" Pt. 8; trading cards.....2.50
	9.....2.50	10 indicia says Jul; cover says Aug.....2.50	11.....2.50	12 indicia says Sep; cover says Oct.....2.95	13.....2.50
	14 indicia says Nov; cover says Dec.....2.50	15 indicia says Dec; cover says Jan.....2.50	16 indicia says Jan; cover says Feb.....2.50	17-18.....2.50	19 "Fire from Heaven" Pt. 2.....2.50
	20 "Fire from Heaven" Pt. 10.....2.50				
Barbie Marvel	1/A with door hanger 12.00+	1/B with membership card 12.00+	2.....7.50+	3-5.....6.00+	6-10.....5.00+
	11-20.....3.50+	21-61 "Nutcracker Suite" references.....2.50+	63 final issue.....2.50+		
Barbie Fashion Marvel	1 with doorknob hanger 12.00+	2.....7.50+	3-5.....6.00+	6-10.....5.00+	11-20.....3.50+
	21-52.....2.50+	53 final issue.....2.50+			
Batman: The Dark Knight Returns DC	1 FM.....24.00-	1 second printing.....12.00	1 third printing.....8.00	2 FM.....14.00-	2 second printing.....7.00
	2 third printing.....4.00	3 FM.....10.00	3 second printing.....4.00	4 FM.....8.00	
Beware The Creeper DC	1.....75.00+	2.....60.00+	3.....42.00+	4-6.....35.00	
Black Lightning DC	1.....2.50-	2-5.....2.00-	6-10.....2.00	11.....2.50	
Books of Magic, The (Mini-Series)	1.....26.00+				
Caliber Presents Caliber	1 Crow, b&w.....90.00-	2 b&w.....20.00	3-5 b&w.....3.00	9.....2.50	10.....2.95
	11 misnumbered #12.....2.95	12-14.....2.95	15 64 pages.....20.00-	16-24 64 pages.....3.50	
Concrete Dark Horse	1 PC.....7.00-	2 PC.....5.00-	3-4 O.Concrete, PC.....4.00	5 PC.....4.00	6-10 PC.....2.50
Crow, The Caliber	1 b&w (10,000 print run).....100.00-	1 2nd printing (5,000 print run).....25.00	1 3rd printing (5,000 print run).....6.00	2 (7,000 print run).....75.00-	2 2nd printing (5,000 print run).....14.00
	2 3rd printing (5,000 print run).....5.00	3 (5,000 print run).....54.00-	3 2nd printing (5,000 print run).....5.00	4 only printing (12,000 print run).....42.00-	
Dawn Sirius Entertainment	1.....12.50+	1/SC blacklight edition 10.00	2.....8.00+	2/SC Mystery Book.....10.00	3-4.....7.50+
	5-6.....6.00+				
Dork Slave Labor	1.....26.00+				
DC	1 second printing.....2.75	1 third printing.....2.75	2.....14.00+	2 second printing.....2.75	3.....8.00+
	3 second printing.....2.75	4-5.....8.00+	6.....2.95		
Gold Digger Antarctic	1.....10.00+	2-4.....7.50+			
Gold Digger (Vol. 2) Antarctic	1.....12.00+	2.....9.00+	3-4.....7.50+	5 has "issue #0" on cover. Production mistake 7.50+	6-10.....4.00+
	11-20.....3.50+	21-25.....2.75	26-28.....2.95	29-37.....2.95	38 cover says "Nov 97," indicia says "Jan 98" 2.95
	39-47.....3.95	48 1.....3.95	49 2 b&w.....3.95	50 3 b&w.....3.95	51 4 b&w.....3.95
Grendel Comico	1.....90.00	2.....70.00	3.....70.00+		
Hellshock Image	1 Jae Lee.....3.00-	2-3 Jae Lee.....1.95-	4/A Jae Lee.....1.95-	4/B Jae Lee.....1.95-	
Hepcats Double Diamond	1.....28.00-	2.....20.00-	3.....14.00-	4-5.....12.00	6-10.....8.00
Inu-Yasha Viz	1.....8.00+	2.....6.00+	3-5.....5.00+	6-10.....4.00+	11-15.....3.25
Lobo (Mini-Series) DC	1.....4.00-	1 2nd printing.....3.00	2-4.....2.50-		
Logan's Run Marvel	1.....3.50+	2-5.....2.50+	6 A.Thanos.....2.50+	7.....2.50+	
Limited Collectors' Edition DC	1.....3.50+	2-5.....2.50+	6 A.Thanos.....2.50+	7.....2.50+	
Mask, The (Dark Horse) Dark Horse	0.....4.00-	1 movie adaptation.....4.00-	2 movie adaptation.....3.00-	3-4.....3.00-	
Nexus Capital	1 b&w; 1:Nexus.....10.00-	2.....6.00-	3.....5.00-		
Omega Men DC	1 KG, O:Omega Men.....3.00	2 KG, O:Broot.....2.00	3:1:Lobo.....6.00-	4.....1.25	5 Lobo.....6.00
	6.....3.00	7-8.....1.25	9-10 Lobo.....5.00	11-18.....1.25	19-20 Lobo.....6.00
	21-30.....1.25	31 Crisis.....1.50	32-38.....1.25	39 Ant 1.....1.50	40 Ant 2.....1.50
Sabrina Archie	1 "The Cleopatra Chronicles" Pt. 1.....5.00+	2 "The Cleopatra Chronicles" Pt. 2.....4.00+	3 "The Cleopatra Chronicles" Pt. 3.....3.00+	4-5.....3.00+	6-10.....2.00+
	11-16.....1.75	17 A.Josie & the Pussycats.....1.75	18.....1.75	19 back to the '60s.....1.75	20-23.....1.75
Thriller DC	1 TVE(c).....1.25-	2-12.....1.25-			
Tom Strong DC/America's Best Comics	1.....5.00+	2.....2.95	3.....2.95		

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SEND ADS AND PAYMENT TO:

COMICS BUYER'S GUIDE

Advertising

700 E. State St., Iola, WI 54990-0001

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A completed reference form must be in our confidential files before any buy, sell or trade ad can be placed. See below. Minors are required to furnish a statement of responsibility from their parents or guardian before their advertising can be accepted. Payment must accompany an advertisement and must be in the form of a personal check drawn on U.S., Canadian or Mexican bank, money orders, international money orders, cashier's checks, or with your VISA, MasterCard, American Express or NOVUS credit card. Send your credit card number, expiration date, and the name on the card, along with permission to charge the card for your ad, with your advertising copy.

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PHONE NO. _____	
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☐ CO PARTNERSHIP ☐ INDIVIDUAL PROPRIETOR	
NO. OF YEARS ESTABLISHED _____	
PRINCIPAL OWNERS - STOCKHOLDERS - PARTNERS - OFFICERS OF COMPANY _____	
NAME _____	
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CITY _____	STATE _____ ZIP CODE _____
TITLE _____	
TRADE REFERENCES _____	
NAME _____	
ADDRESS _____	
CITY _____	STATE _____ ZIP CODE _____
PHONE _____	
BANK REFERENCE _____	
BANK NAME _____	
CITY _____	STATE _____ ZIP CODE _____
PHONE _____	
BANKING OFFICIAL _____	
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Further, I (we), the undersigned, will be held personally responsible and promise to pay promptly within 15 days of the billing date for all advertising debts incurred by the above named business and owing to Krause Publications.	
AUTHORIZED SIGNATURE(S) OF APPLICANT(S) _____	

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FAX#(715) 445-4087
TELEX#55-6461
(Krause Publ.)
http://www.krause.com

Advertising Deadlines

AD DEADLINE	NO.	ISSUE	AD DEADLINE	NO.	ISSUE
Tues. July 27, 1999	1344	Aug. 20, 1999	Tues. Aug. 17, 1999	1347	Sept. 10, 1999
Tues. Aug. 3, 1999	1345	Aug. 27, 1999	Tues. Aug. 24, 1999	1348	Sept. 17, 1999
Tues. Aug. 10, 1999	1346	Aug. 30, 1999	Mon. Aug. 30, 1999	1349	Sept. 24, 1999

DISPLAY ADVERTISING

(Cost per ad per issue: ads must run consecutively to earn contract discounts.)

AD SIZE	ISSUE	1	6	13	26	52
A. Eighth Page (4-7/8" x 2-5/8")	\$103	\$101	\$99	\$95	\$87	
B. Quarter Page Vertical (4-7/8" x 5-5/8")	\$195	\$192	\$188	\$180	\$164	
Quarter Page Horizontal (10" x 2-5/8")	\$195	\$192	\$188	\$180	\$164	
C. Half Page Vertical (4-7/8" x 11") or	\$303	\$297	\$291	\$279	\$255	
Half Page Horizontal (10" x 5-5/8")	\$303	\$297	\$291	\$279	\$255	
D. Full Page (10" x 11")	\$546	\$536	\$525	\$503	\$459	

CLASSIFIED DISPLAY

(Cost per ad per issue: ads must run consecutively to earn contract discounts.)

AD SIZE	ISSUE	1	6	13	26	52
1. One Inch (2-1/4" x 1")	\$22.00	\$21.00	\$20.00	\$19.00	\$18.00	
2. Two Inches (2-1/4" x 2")	\$31.00	\$30.00	\$29.00	\$28.00	\$26.00	
3. Three Inches (2-1/4" x 3")	\$39.00	\$38.00	\$37.00	\$36.00	\$33.00	

CLASSIFIED WORD ADS:

Our "Classified" ads are heavily read. Base rates are 40¢ per word with discounts for multiple issues. Please print and punctuate - we are not responsible for error due to long-hand and illegible copy. For more information see classified ad form in the classified section. Credit card customers can place word ads TOLL FREE - Call 1-800-942-0673. (This is for classified word ads only.)

UNIT ADVERTISING:

A. COLLECTORS SHOWCASE

Collectors Showcase Units are 3-1/4" wide x 1-5/8" high and can be bought in multiples. All typesetting is done by Krause Publications and is included in the price.

(Cost per ad per issue: ads must run consecutively to earn contract discounts.)

1 Issue	6 Issues	13 Issues	26 Issues	52 Issues
\$31.00	\$30.00	\$29.00	\$28.00	\$26.00

B. COMICS TRADER ADS

"No-frills" advertising with a price to match. Design your own ad - just type your ad clearly on an 8-1/2" w x 8-1/2" h sheet of paper. We will reduce your Trader ad to fit a 1/9 page space (3-1/4" w x 3-1/4" h). Super Traders should be typed on an 8-1/2" w x 8-1/2" h sheet of paper which will be reduced to fit a 5" x 5" space.

Regular Trader

(Cost per ad per issue: ads must run consecutively to earn contract discounts. Limit 6 Trader spaces per page per advertiser.)

1 Issue	6 Issues	13 Issues	26 Issues	52 Issues
\$43.00	\$42.00	\$41.00	\$40.00	\$36.00

Super Trader

(Cost per ad per issue: ads must run consecutively to earn contract discounts. Limit 2 Super Trader spaces per advertiser per page.)

1 Issue	6 Issues	13 Issues	26 Issues	52 Issues
\$114.00	\$112.00	\$110.00	\$105.00	\$96.00

C. RETAILER DIRECTORY \$3.50 per issue

Leads fans to your cash register! List your store name, address, phone number and 15 words of description. Sold in 26 and 52 week increments. It's targeted more to the comics buff than the yellow pages - and it's more cost effective. If you sell COMICS BUYER'S GUIDE in your store, we will publish your listing in bold face type at no extra charge.

HE'S BEEN ZOOTOX I R
TELL YOU WHAT, WE'LL ALL READ IT.
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NOW
GUY
CLICK!
CLICK!
THAT'S PUNK
by PETER DAVID

Given the way free speech is constantly under assault in this country, it's amazing that one virtually never sees movies on that subject. One would think that Hollywood would be leading the fight to protect the right to free expression, because if any industry de-



By Maggie Thompson

Short and sweet: Do not miss **Superman: The Man of Steel #91** (Aug 99, DC, \$1.99). Written by John Rozun and drawn by Charlie Adlard, "Nemesis" is a shining example of one of the best ways to do super-hero stories: show the impact the hero has on the lives of someone affected by him. In this case, the viewpoint character is an obsessive toy designer: obsessive about his job and increasingly obsessive about whether Superman poses a threat to him. Might Superman be telepathic? Has Superman caused the problems faced by the toy designer? Is Superman a threat to Earth?

The story is fascinating and thought-provoking — and conjures up parallels with our own world. And, maybe, our own delusions.



pends upon that right, it's films. Instead, we've seen the opposite: Hollywood being the first to bend over and ask, "Please, sir, may I have some more?" when it comes to everything from the V-chip to the ratings system.

So it's nothing short of amazing when one of the big summer movies not only revolves around the concept of free expression, but also manages to encompass everything from the American compulsion for laying blame to the end of the world as we know it — all without seeming the least bit muddled or scattershot.

I am speaking, of course, of *South Park: Bigger, Longer and Uncut*, a double-entendre title that surely must have slipped past the MPAA (not to mention Paramount), because I suspect that it never would have gotten through.

I still remember vividly some years back attending one of Marv Wolfman's legendary post-San Diego con parties at his house. "You've got to see this," Marv told a couple of us and tossed onto his VCR one of the most hotly circulated tapes at the time: "The Spirit of Christmas," a five-minute animated greeting card commissioned from two unknown animators named Trey Parker and Matt Stone.

Featuring four unbelievably foul-mouthed tykes residing in a Colorado town called "South Park," it was fall-down funny, as these kids refereed a death struggle between Jesus and Santa Claus while spouting a string of horrendous obscenities and — inexplicably — worshipping the advice of medalist skater Brian Boitano.

When it was announced that "South Park" would become a series on Comedy Central, I was positive that it would tank, for I saw no way that this demented short could possibly be stretched to half an hour even once, much less on a weekly basis. And I was dead wrong. So, when I found out about the film, I conclusively proved to myself that I'm incapable of hugging the learning curve, because I saw no way that this

half-hour cartoon could be stretched to an 80-90-minute feature.

And I was dead wrong again.

Parker and Stone are to be commended, not only for the subject matter they chose to tackle, but for the fearlessness in the way they've gone about it. I also hope their dental records are being kept on file for identification purposes in the event that Saddam Hussein should ever happen to see the film. He, you see, is depicted as not only dead and residing in Hell, but the cheerful bedmate of Satan. And Satan is — amazingly — the most engaging and sympathetic character in the whole freakin' movie.

Trying to summarize this film is like trying to gather mercury with a cheese grater, but I'll take a whack at it: In a bizarre bit of self-deconstruction, our nominal heroes, Stan, Kyle, Cartman, and the perpetually doomed Kenny, take in the first film effort of their previously TV-bound favorites, Terrance and Philip — which, like *SP:BL&U*, is crudely animated, rated "R" so that many members of the target audience can't see it without adult supervision, and features a barrage of profanity.

When I saw the film with Kathleen, she heard T&P's opening song, the title of which I can't even print here, and she positively blanched. "My God, is this on the soundtrack?" she asked, envisioning a bevy of outraged parents storming into the Borders where she works. After all, there are no ticket sellers to keep under-17's from buying the CD, are there? (Although Borders does have a policy of not selling soundtracks with adult language to minors. And, as it happens, the CD sold out, and people are storming the place to try to obtain it, not ban it.)

The sudden spewing of foul language from their wee ones galvanizes the South Park parents — who collectively have the IQ of kelp — to do what Americans do best: place blame. Where do they place it?

On Canada, the home nation of Terrance and Philip. ("It's not a real country anyway," declares a contemptuous South Park resident during one song.)

Lord, what I would have given to see this film on opening day in Montreal. The anger spills over into international war, Kenny dies (again), and Armageddon looms.

Pity poor George Lucas. Here he gets slammed for Jar Jar Binks and Watto as purported stereotypes, even though they're alien beings and not black or Jewish. In the meantime, *SP:BL&U* features probably the most anti-Semitic, stereotypical character you'll see all summer: Kyle's mom, Sheila.

(That Kyle's father is a litigation-

happy lawyer with a yarmulke doesn't help.) I don't agree with the relentlessly obnoxious Cartman on a lot of things, but his musical assessment of her is pretty much spot-on. I'd be really outraged over it, if it weren't for the fact that I know a lot of women just like her. It's hard to cry foul when there are Kyle's moms causing grief in communities everywhere. It's not that her depiction is unfair: it's that it's too true-to-life.

The number of things Parker and Stone have managed to sub-reference is staggering. Disneyesque ditties abound, from the opening number introducing the town's inhabitants (smacking of the intro song of *Beauty and the Beast*), to Satan's wistful desire to get out of hell (a direct lift of *Little Mermaid's* "Part of That World," right down to the steady pullback and the upstretched arm). Cartman's musical shredding of Kyle's mom takes on "It's a Small World" overtones. Kenny's journey in the afterlife evokes Jodie Foster's excursion in *Contact*.

The kids ice-skate in *Charlie Brown Christmas* style, but later, when they form a resistance movement to protest the impending war, the film goes straight into *Les Misérables*, including a send-up of the *Les Mis* first-act close. Pundits are always claiming that children become "empowered" by the use of profanity; when Cartman literally becomes empowered via profanity, it's rendered in pure anime style.

To say nothing of an entire number titled "What Would Brian Boitano Do?" that evokes the character's origins in "Spirit of Christmas." I would pay serious money to see Boitano skate a routine to that song.

They even make a knowing send-up of standard movie-formula writing while adhering to it: At a key moment in the film, one of the characters checks his watch, and the time readout says something along the lines of "Third Act Ticking Clock," evoking the frequent movie-writing device of introducing some time-driven element into the "third act" that sends the story racing toward its climax.

And, of course, there's the major theme of free expression. Of how attempts to suppress free speech, and campaigns to stomp out that which people find offensive, can escalate into unreasoning and mindless wars. Considering the number of Kyle's mothers (and spiritual siblings) there are out there, it's a lesson that should be attended to.

But I suppose the biggest lesson to be taken from *SP:BL&U* is that movies aren't quite as much like comics as some people (including me) had thought.

In comics, when you have a superb story and lousy art, the title is pretty much dead in the water. But you can have a sub-par story and superb art and be universally acclaimed a success. Lately, however, we've been seeing the opposite occur in movies. *Godzilla* didn't perform up to expectations, prompting cries of "Story Does Matter."

And, although no one disputes that *Star Wars* is glorious eye-candy, and that the effects are brilliant — it's still a film that leaves the viewer cold, with characters that are largely uninteresting other than visually and a story that is paradoxically convoluted and simplistic. However, although there are many examples of films with "great art" and "lousy story," none come to mind that have featured the reverse.

Until now. *South Park's* story is multi-layered, its societal commentary bang-on target, and its characters engaging even under the most ludicrous of circumstances. (Cartman getting a V-chip implanted in his head so that he zaps himself every time he says something profane is laugh-out-loud funny. At the same time, you feel sorry for the little creep; not even Cartman deserves this.)

It's all to such an extent that you can't help but care about the "stars" even though the animation is one step above what you could achieve with a set of Colorforms. (I'm probably giving too short shrift to it. Animation that engages the eyes for that long without becoming tiresome is doing *something* right and has to be tougher than it looks.)

And what makes the kids the most charming (yes, charming) of all is that, despite everything they say, they're still 8-year-olds with huge naïveté who really have no grasp of the meaning of anything they say. They stare perpetually wide-eyed at the world and just don't understand what all the fuss is over some "dirty words." In the face of death, destruction, and ultimate evil, they hold on to their innocence. That's quite an accomplishment.

A request: After you've voted for supporting Parker and Stone's unique vision with your ticket purchase, give consideration to supporting the type of organization that — in the real world — fights for freedom of speech. Namely the Comic Book Legal Defense Fund, P.O. Box 693, Northampton, MA 01061. And I can personally guarantee you that not a cent of the money the CBLDF receives goes into purchasing weapons to attack Canada.

At least — not yet.

Peter David, writer of stuff, can be written to at To Be Continued Inc., PO Box 239, Bayport, NY 11705. 

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